CATALOGUE
OF
PAINTINGS
IN THE
CROCKER ART GALLERY.

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1888

CATALOGUE

OF

Paintings

IN THE

Crocker Art Gallery

SACRAMENTO, CALIFORNIA

COMPILED BY MRS. A. L. DOYLE

"Thou art the fairest of the sisters three,
Genius of Painting! all hearts bow to thee!
Music and Poetry, with voice divine,
Can draw a thousand votaries to their shrine;
Both can describe events that onward roll,
In strains or language that enchant the soul;
But *thou* alone the rainbow tints hast caught,
To stamp with life the poet's brightest thought."

SACRAMENTO
H. S. CROCKER & CO., PRINTERS
1876

CATALOGUE.

1. *UNKNOWN.*

WINTER.

2. *UNKNOWN.*

AUTUMN.

3. *NAHL, CHAS. C.* *San Francisco.*

SUNDAY MORNING IN THE MINES (1849).

This picture is of special interest, as the scenes it represents are all taken from real life in the mining camp, in the California era of '49. In the foreground is a small cabin, within which a young man, evidently not very long from home, is writing to his mother; and immediately outside the door an elderly man is reading the Scriptures aloud to two of his companions. To the right, two miners are washing their decidedly dilapidated garments, and to the left two others are trying to lead home their drunken partner, who, utterly unconscious of what he is about, is scattering his gold dust in a most reckless manner. In the center, some men are having a spirited horse race, while a quiet Englishman is calmly enjoying Sunday morning in his own fashion. Quite in the background, in front of a saloon, there is a fight, which has probably arisen from some cheating at cards.

4. *NAHL, CHAS. C.* *San Francisco.*

THE FANDANGO.

This picture illustrates Spanish life in the early days of California. In front of a small hacienda, built of adobe, and overshadowed by laurel trees and vines, a mirthful company of young Spaniards is dancing the national fandango, to the music of banjo and violin. Behind them a cavaliero stands ready to escort some of the ladies home. In the foreground, two vaqueros are throwing dice, and on the verandah of the hacienda a fight is going on, which some anxious friends, male and female, and a holy father, are trying to terminate by separating the combatants. In the distance a man is seen catching a bull with the lasso.

5. *COGSWELL, WM.*

PORTRAIT OF PRESIDENT U. S. GRANT.

6. *COGSWELL, WM.*

PORTRAIT OF CHIEF JUSTICE SALMON P. CHASE.

7. *NAHL, CHAS. C.* — *San Francisco.*

THE PATRIOTIC RACE.

No. 7 represents an incident of the American Revolution. While both armies were encamped near the Potomac, the English officers gave a ball to the ladies of the vicinity. In the course of the evening a young American girl happened to overhear a whispered conversation between two officers relating to movements of the army and some important dispatches on the subject, which were to be forwarded that night by special messenger to a commanding officer stationed at some distance. Understanding of what immense advantage the possession of these papers would be to her countrymen, the young girl instantly formed a heroic resolution. Slipping into the kitchen, she managed to divert the attention of the messenger while she abstracted the dispatch bag, then hurrying to the stable she mounted the horse, which stood ready saddled for the British soldier, and behold her galloping towards the American encampment. In a short time the important theft is discovered and an English officer starts in pursuit of the fugitive. Just at sunrise he overtakes her—another moment and her heroic act had been in vain, but American tents are gleaming in the distance, an American soldier is already by her side. In the ardor of his exciting chase, the Englishman has, unnoticed, passed the lines of the hostile encampment; at the sharp tone of the American soldier, he now wheels about with an angry oath, and, thanks to his brave steed alone, makes good his escape to the British lines.

8. *ADAM, EUGENE.* — *Munich.*

DALMATIAN PEASANTS AT THE SPRING.

The arrangement of the groups in this painting is very effective. The position of the girl looking down from the stone wall, and that of the young peasant reaching up to take the pitcher, is alike good, while the Dalmatian beauty seated in the foreground gives us an excellent opportunity of studying her picturesque attire, from her jaunty little scarlet skull-cap to the tip of her shoes. A long connection with Venice has made the Italian language, customs and architecture very general in Dalmatia, but their costume more nearly resembles the Greek; and the male peasantry, in red cap and jacket,

blue trowsers and sandals laced up the ankle, present an exceedingly picturesque appearance. Quite in the foreground of the picture some horses, goats and a dog show that the artist excels likewise in painting animals. In the background, to the left, a train of peasants and mules are seen winding along a road overshadowed by rocky cliffs.

9. EIBNER, L.

FREIBURG CATHEDRAL.

The cathedral before us is one of the most perfect specimens of Gothic architecture in Germany. The artist has succeeded admirably in presenting to us the pyramidal spire of most exquisite open-work tracery which surmounts the tower. Beneath is the main entrance into the church, through the magnificent portal, richly ornamented with sculptures. To the left of the cathedral is a handsome Gothic fountain, a woman in the national costume is stooping beside it, busily washing some clothes, and a young girl, while waiting for her tub to fill, is gazing with interest at something across the street.

10. VANDYCK, SIR A. *Flemish School.*

PORTRAIT.

Anthony Vandyck, the friend and pupil of Rubens, is justly termed the "Prince of Portrait Painters." In this department he is allowed to have but one superior—Titian. Vandyck was born at Antwerp in 1599, and died in London in 1641. The portrait before us is evidently that of some scholar and divine of the seventeenth century.

11. WYCK, THOMAS. *Flemish School.*

THE DENTIST.

All but the favored few who have never visited the dentist, must sympathize with the poor unfortunate, who, with his hand supporting his jaw, is evidently still suffering cruelly from the recent operation. Thomas Wyck was born at Harlem in 1616. He excelled in painting small figures, shipping, the interiors of chemists' laboratories, etc. "His pictures are well composed, his coloring warm and transparent, and his pencil bold and free." He died in 1686.

12. BAGER, JOHANN DANIEL.

PORTRAIT.

At an open window, the upper part of which is overshadowed by vines, stands an elderly man in the dress and powdered hair of the eighteenth century. His left arm rests on a red cloth which is thrown across the window-sill, and in his right is a small bas relief—a woman's head.

13. REYNTJENS, H. E. *Paris.*

A JOLLY PARTY.

This picture represents four gallant cavaliers of the last century, enjoying the pleasures of the table. The gentleman in the brown coat, to the left, is evidently an epicure, while the others are devoting at least a share of their attention to the trim looking maid who is just entering. At a side table, a butler is drawing some corks.

14. VAN DER WERF, PETER. *Dutch School.*

MEDOR AND ANGELICA.

(From Ariosto's "Orlando Furioso.")

Peter Van der Werf was born in the vicinity of Rotterdam in 1665. A pupil of his elder brother, Adrian, he copied the latter's works in the same tone of coloring and delicate manner of penciling. In painting from his own designs he imitated his brother so closely that his pictures have sometimes passed for Adrian's works, although they are inferior to them. He died in 1718.

15. JUNKER, W. *Dresden.*

JUDGE E. B. CROCKER AND FAMILY SKATING ON THE POND IN THE "GROSSER GARTEN," IN DRESDEN.

16. VANDYCK, SIR A. 1599-1641. *Antwerp.*

THE EPIPHANY, OR ADORATION OF THE THREE KINGS.

The church yearly celebrates this, almost the first event in the human life of the infant Savior. The Magi, or, as tradition has it, the "Three Kings," having seen His star in the east, have come to worship Him and bring gifts, "gold, frankincense and myrrh." In the center of the picture, clad in an ermine mantle, his jeweled turban lying at his feet, sits one of the kings, tenderly holding the divine infant, whom he has just received from the arms of the Virgin. Close beside him, to the right, the second king, a Moor, is bending down to present his offering, and behind him appears the figure of the other king. To the left, in scarlet robe and dark drapery, stands the blessed mother, contemplating her son, and quite in the background appears the head of St. Joseph, while some figures—attendants of the Magi—fill up the center of the background. There is infinite grace and simplicity in the expression and attitude of the blessed Virgin, and the head of the king holding the infant is full of wonderful dignity, individuality and veneration. The paintings of Vandyck are very numerous, notwithstanding the shortness of his career. His best historical picture is undoubtedly the

Crucifixion, in the Church of the Recollets at Mechlin, of which Reynolds says that it "May be considered one of the first pictures in the world, and it gives the highest idea of Vandyck's powers, showing that he had truly a genius for historical painting," although, during the last ten years of his life he devoted himself almost exclusively to portrait painting.

17. PILOTY, CARL. *Munich.*

THE HURDY-GURDY GIRL.

Three quarters length figure of a young girl. The face is beautiful and full of expression; the left hand and arm extended to hold the hurdy-gurdy are exquisitely modeled, and the arrangement of the drapery is highly artistic and picturesque. In the background is a profusion of variously tinted Virginia creepers.

Professor Piloty was born in 1826, and is at present Director of the Royal Academy of Munich. He acquired European fame, by two great works, which of their kind are unrivalled: The "Death of Wallenstein," and "Nero Walking among the Ruins of Rome." He has numerous followers and imitators, among them Lindenschmidt and Toby Rosenthal.

18. MUHR, JULIUS. *Munich.*

OTHELLO AND DESDEMONA.

"These things to hear,
Would Desdemona seriously incline."

The Moor, seated to the left, appears to live over again the adventures which he is relating to Desdemona and Brabantio. The latter seated to the right, attired in his Senatorial robes, his left arm resting upon a marble table, listens with dignified demeanor to the spirited discourse; while Desdemona, attired in green velvet, and with the golden hair, in which the Venetians delight, stands leaning against a pillar to the right of her father, listening with clasped hands, and evidently drinking in love at every pore. In the background appear the blue waters of the Adriatic and a glimpse of fair Venice, the City of the Sea.

19. HAKL, G. *Munich.*

THE EXHORTATION.

This composition contains sixteen figures, of which each one is a study. To the left, before a table covered with a red cloth, on which lies an open Bible, stands the pastor, his hands clasped in earnest exhortation, while enthusiasm and devotion are expressed in his countenance. The woman in the foreground, whose face appears in profile, is listening with rapt attention. The other faces are equally expressive.

20. VAN DER VENNE, A. *Munich.*

THE UNLUCKY TRANSPORT.

A winter scene—the sky is dark, the ground covered with ice and snow. A miserable wagon, laden with earthenware and drawn by three shaggy, demoralized looking horses, has just met with an accident, and broken vessels of every description are scattered on the ground. An old woman, in very hybrid costume, stands behind the wreck, to the left of the picture, anathematizing with clenched fists the awkwardness of the driver, who, standing beside his horses, is looking down with stolid stupidity, not even attempting to interrupt the volley of imprecations which is being hurled at him.

21. GLIEMAN, A. *Dresden.*

GIRL AND PET DOG.

A Saxon country girl is seated near a spring, looking down at her dog while her pitcher is filling with water.

22. BIENAIME, J. *Paris.*

THE DANGEROUS NEIGHBOR.

Chanticleer and two hens in the centre, and to the right a fox, just ready to spring.

23. F. ROFFIAEN, and EUG. VERBOECKHOVEN.

LANDSCAPE WITH ANIMALS.

A feeling of soft pervading stillness falls upon us as we gaze upon this exquisite picture, which possesses a double interest from the fact of its being the joint composition of two artists, each excelling in his line. The mountains rising from the water's edge to the left and in the centre of the background are bathed in a flood of tender sunlight, while the rocky and perpendicular ones to the right lie in shadow. The grouping and pose of the animals are perfect; some of them are standing in the water, and all seem to be enjoying, in their bovine way, the balmy breath of evening.

Eugene Verboeckhoven was born in 1799 at Warneton, a small village in Belgium. He is a member of the Antwerp Academy, an officer of the Order of Leopold, a Chevalier of the Legion of Honor, Commander of the Portugese Order of Christ, and Chevalier of the Order of Merit of Bavaria. Many painters who have risen to eminence have acquired a knowledge of the art in his studio at Brussels.

24. ROUX, CHARLES. *Munich.*

CATTLE PIECE.

25. VANDYCK, SIR A. (after)

MADONNA AND CHILD.

The Virgin appears in her regal character as the Queen of Heaven, with crown and sceptre. The infant Savior stands upon her knee, leaning against his mother, and supported by her right hand.

26. DURER, ALBERT. *German School.*

ST. JOSEPH.

Albert Durer, the painter of this head of St. Joseph and its companion picture, "The Virgin Mary," was born at Nurnberg in 1471. He distinguished himself in youth by his exquisite carvings, and subsequently adopted painting as his profession. Albert Durer has been styled the father of the German School of Painting and the Prince of Artists. He died in 1528.

27. DURER, ALBERT. *German School.*

THE VIRGIN MARY.

28. VERONESE, PAOLO (after) 1532–1583. *Venetian School.*

CHRIST BEARING THE CROSS.

"Dragged forward by a brutal crucifix, fainting under the weight of the cross, the Redeemer tottered feebly towards the Gate of Judgment, while the sainted Veronica, heedless of the rudeness of the soldiers, pressed forward to wipe from the countenance of the sufferer with her handkerchief the blood that trickled from his thorn-pressed brows (which handkerchief, according to the legend, ever afterwards retained the impression of the divine features); while behind, Mary, supported by the Apostle John, stretched her arms in speechless agony towards her beloved son."

The original painting is in the Dresden Gallery.

29. DIETRICH, FRANZ. *Dresden.*

ŒDIPUS AND ANTIGONE.

On discovery that he had been guilty of the double crime of parricide and incest, Œdipus in horror put out his eyes and exiled himself. Led by his daughter Antigone, he proceeds to the grove of the Furies at Colones, where, amid thunder-peals, he is removed from earth.

Advancing along a dreary and rocky road, Antigone, in a white garment almost completely covered by violet drapery, which veils without concealing her beautiful form, is putting aside the briars from her father's path with the wand in her right hand; her head is turned towards Œdipus, who

on his daughter's left side and holding her hand advances with bowed head and the slow, uncertain step of blindness. The dark red drapery of Œdipus contrasts admirably with his silvery, flowing hair and beard. A boy and two men, one of whom carries some game slung across his shoulder, are descending a pathway in the background to the right.

30. MARTUSTEIG, F. *Weimar.*

ULRICH VON HUTTEN SEEKING SHELTER.

Ulrich von Hutten, born in Hesse Cassel, in the year 1488, was placed at the age of eleven in the monastery of Fulda, with the intention of his becoming a monk. When fifteen he ran away from the cloister to the University of Erfurt, where he joined the anti-monkish party. He subsequently became a great scholar and reformer. He died in Switzerland in 1523. No. 30 represents him seeking the refuge provided for him by Zwinglius, in the house of a clergyman named Schuegg, on the island of Ufuan, in the Lake of Zurich.

31. ADAM, BENNO. *(after)*

TOWN QUARTERS.

The interior of a city stable, containing two horses. A dog is making an ineffectual spring at a cat, which is comfortably seated high up on the window-sill. The original of this picture is in the Royal Bavarian collection, at Schleissheim.

32. TEIX. *Dresden.*

MARY, QUEEN OF SCOTS, AND HER HUSBAND, WITH RIZZIO.

On the evening of the 9th of March, 1566, Lord Darnley, Ruthven, and others, entered the Queen's apartments, Holyrood Palace, and carried out their fiendish plot of assassinating her confidential secretary and favorite, David Rizzio, before the eyes of his royal mistress. In the centre of the picture, Mary is seated in an attitude of alarm, her right hand extended towards Rizzio, as if to protect him. The latter, to the left, surprise and terror depicted on his countenance, leans back, gazing as if fascinated, upon Darnley, who, with outstretched arm, denounces him to the executioner. In the background, to the right, the Countess of Argyle stands near the door, a terror-stricken spectator of the scene.

33. MUHR, JULIUS. *Munich.*

BANQUET OF QUEEN JOANNA, NEAR NAPLES.

At a table, covered with a damask cloth, on which are flowers, wines and sweetmeats, ladies and cavaliers are seated in various attitudes, all more or less careless. In the foreground, to the right of the spectator, sits Queen

Joanna, a fair woman, of beautiful form and feature. She is clothed in white satin; some drapery of gold brocade is thrown across her lap, which is full of flowers, and the tip of her daintily attired foot rests on a richly covered stool. Her head is turned towards the gentleman on her left, Prince Louis of Taranto, who, with his right hand on his heart, is evidently making some tender protestation. Behind the chairs of the Queen and her favorite stand two Moorish boys, holding fans of peacock feathers. To the left, a youth and maiden, in the costume of the Italian peasantry, are executing a national dance to the music of bagpipe and flute. In the background attendants are bringing in fruit, and on the extreme right of the picture a musician, seated on a stone fence, and two lazzaroni are eagerly gazing upon the festive scene. Between the vine-wreathed pillars, at the back of the table, we have a view of Vesuvius, and the blue waters of the far-famed Bay of Naples.

Queen Joanna reigned from 1343 to 1382. She was a beautiful, but unprincipled woman, who caused the murder of her first husband in 1345, and was married three times afterwards. She was suffocated by command of her cousin and adopted son, Charles of Durazzo, who was proclaimed King of Naples in 1382.

34. WINTERSTEIN, E.

CHARITY.

Represents a woman, in dark drapery, barefooted, and carrying a naked child in her arms, depositing a coin in the poor-box.

35. GONNE, C. F. *Dresden.*

THE NYMPH.

In a cool and shady nook, on some red drapery which is thrown carelessly on the stony bank of a forest streamlet, sits a maiden of rare and exquisite beauty. One foot just touches the cool water, and her left arm is raised to throw a stone at a little frog, saucily perched upon a stone to the left. The form and expression of the nude figure are perfect in their graceful and refined loveliness.

36. NAHL, CHAS. C. *San Francisco.*

THE INDIAN CAMP.

Gives fine moonlight and fire-light effects.

37. MULLER.

SCHOOL EXAMINATION.

A procession of children under the leadership of a "brother," is winding past a pillared balcony towards the arched entrance of an ecclesiastical edifice. The pavement is strewn with ripe, red apples and luscious pears,

and from the garlanded balcony overhead "cowled heads" are gazing upon the scene below. The fruit has been purposely scattered in the children's path, to try the truth of the "brother's" words: that he could trust them all to pass alone without yielding to a temptation so great for childhood. Many are the longing looks cast by the younger ones at the ripe fruit, but only for one has the ordeal so far proved too great, and he, poor little fellow, is vainly trying to conceal the stolen apple behind his back.

38. ROEGGE, WILHELM.

FAUST'S MARGUERITE.

Roegge has represented Marguerite bowed down in the agony of remorse before a shrine of the Mater Dolorosa. A bunch of flowers, her prayer book and rosary, lie on the stone steps below, while in the utter abandonment of grief, Marguerite implores the intercession of the Mother of Sorrows.

The best interpretation of the picture can be found in Goethe's own words:

Ach neige
Du Schmerzensreiche, etc.,

which are thus translated by Miss Swanwieck:

"Ah rich in sorrow, thou
Stoop thy maternal brow,
And mark with pitying eye my misery!

The sword in thy pierced heart
Thou dost with bitter smart
Gaze upwards on thy Son's death agony.

To the dear God on high
Ascends thy piteous sigh
Pleading for His and thy mute misery.

Ah, who can know
The torturing woe
That harrows me and racks me to the bone?

How my poor heart without relief
Trembles and throbs, its yearning grief
Thou knowest, Thou alone!

Ah! whereso'er I go,
With woe, with woe, with woe,
My anguished breast is aching!

Wretched, alone I keep,
I weep, I weep, I weep,
Alas! my heart is breaking."

39. UNKNOWN. *English School.*

BOY AND FALCON.

40. BERGEN.

THE FLAGEOLET PLAYER.

In a humble interior a peasant lad is playing the flageolet, while a younger child listens attentively.

41. KOCKERT, J. *Munich.*

ST. JOHN'S EVE.

A group of peasants in different attitudes, celebrating St. John's Eve. The reflection of the fire upon the faces and figures to the left, is very effective. A young girl to the right of the group, stands half in the fire-light, half in shadow, waving her hat as an answering greeting to some one not seen on the picture. St. John's fires are gleaming on all the distant mountain crests.

42. DIETRICH, FRANZ. *Dresden.*

PROCLAMATION OF PEACE AFTER THE THIRTY YEARS' WAR.

A composition containing about seventy figures in the foreground and on the sides, besides an immense number more indistinctly seen in the distance. Young and old have come without the town to receive the glad tidings of peace, which are brought by twelve youths, crowned with flowers and clad in flowing garments, who are advancing slowly down the road. One bears a scroll of parchment in his left hand, the others carry olive branches. Some of the people are on their knees, while others stand gazing upwards, in mute gratitude to Heaven. Here and there, those whom the cruel war has made widows and fatherless, indulge in silent grief, unable to participate in the universal joy. To the left appear the steeples and buildings of a town, and from a half ruined tower flies the white flag of peace. In the distance, to the right, troops are seen returning. A river, the Rhine, probably, winds its serpentine course through the distant landscape, dotted along its banks with towns and villages, and castled crags, and over all, in the blue sky, gleams the rainbow of promise.

43. SIEBOLD, C. *1759.*

MARIA THERESA, EMPRESS OF AUSTRIA.

The Empress of Austria, and Queen of Hungary and Bohemia, is painted by Siebold in her maturity, not as she appeared in the flush of youth and beauty before her faithful Hungarians, when, in 1741, she put herself and her infant son Joseph under their protection, and they, animated with the most enthusiastic loyalty, drew their swords, exclaiming: "We will perish for our King, Maria Theresa!"

44. UNKNOWN.

CAVALRY FIGHT.

In the foreground, a soldier galloping at full speed has just fired at one of the enemy, who, with his horse, lies prostrate on the ground. Dense smoke in the background, to the right; to the left, cavalry skirmishing, and a lurid sky.

45. VERONESE, PAOLO. (after)

ABDUCTION OF EUROPA.

Mythology tells us that Jupiter, becoming enamored of Europa, the beautiful daughter of King Agenor, of Phœnicia, appeared in the guise of a snow-white bull, among her father's herds. Europa, assisted by two of her maidens, and all unconscious of deceit, is in the act of seating herself on the animal, who kneels to receive her, and licks her sandaled foot.

46. BURDE, F. *Berlin.*

PREACHING IN THE WOODS.

Quite a large congregation has assembled in a forest, on the Baltic coast, to listen to a sermon preached in the aisles of one of Nature's grand cathedrals. The mellow rays of the sun, falling aslant the trees, shine upon the variegated hues of the foliage, and illuminate the figures to the right and in the centre. The grouping is well arranged, and the distribution of light and shadow is both forcible and natural.

47. DE KEYSER. (after)

RAPHAEL PAINTING THE DUCHESS JOANNA OF ARRAGON.

Joanna, daughter of Ferdinand of Arragon, and wife of Ascanio Colonna, Prince of Tagliacozzo, was, from her beauty, surnamed The Divine. There are several paintings of her by Raphael.

De Keyser represents her seated on a raised dais, under a canopy; she is clad in green velvet, and appears in profile. Raphael stands near the centre of the picture, palette in hand, to the side of the easel, on which his canvas rests. Ladies are grouped in various attitudes in the apartment.

48. VAN DER WERFF, ADRIAN. (after)

MAGDALENE.

The small painting in the Royal Pinakothek in Munich, of which this is a copy, is considered the best work of the master.

Adrian Van der Werff was born near Rotterdam in 1659, and died in 1722. His works are exceedingly rare, and command a high price. Twenty-four of his principal pictures hang in the Dusseldorf Gallery.

49. SALVATOR ROSA. (after)

PORTRAIT.

Considerable uncertainty exists with regard to the original of the picture before us; many connoisseurs, however, consider it to be a portrait of Salvator Rosa himself. The features certainly have a similarity, although perhaps not a striking one, to the portrait of the artist by Maratti, which is well known by the medium of engravings, and this opinion is, therefore, likely to be well-founded.

Salvator Rosa was born in 1615, at Borgo di Renella, near Naples, and died in the year 1673, in Rome.

50. HOLBEIN, HANS. (after)

PORTRAIT OF MARTIN LUTHER.

The face of the great leader of the German Reformation is familiar to all. Luther was born at Eisleben, a small town of Saxony, in 1483, and died in the same place in 1546.

51. VAN AELST, WILHELM. *Dutch School.*

ROSES AND BUTTERFLY.

52. MEISSNER, ERNST. *Munich.*

CATTLE AND SHEEP.

In a pretty little piece of landscape a girl is driving her herd to water. Two of the cows are already standing in the stream, while the remainder of the cattle are hurrying to quench their thirst in the clear, cool water.

53. MINJON, P. H. *Brussels.*

STREET IN GHENT.

The street here depicted, with its picturesque old houses and fantastic variety of gable ends, rising stepwise and ornamented with scrolls, lies on the Grand Canal, which unites the quaint old Flemish cities of Ghent and Bruges.

54. MUHLIG, MENO. *Dresden.*

ROYAL HUNTING FEAST.

Muhlig's picture transports us to a veritable scene in the Middle Ages. The board, graced with a boar's head, is spread under the shadow of a

venerable oak, and the cavaliers grouped around in every conceivable attitude, seem to be doing ample justice to their tankards of ale. The stag, lying on the ground to the left, shows that the hunters have earned their feast, and that the dogs also have contributed their share towards the day's sport.

55. *VICTOR, JAN.* *Dutch.*

MOSES IN THE DESERT.

"And it came to pass, that at even the quails came up and covered the camp." Exod. XVI, v. 13.

But little is known of the private history of this able artist. He was of Flemish origin, and was born about the year 1600. He studied in the school of Rubens, but subsequently adopted the manner of Rembrandt, and so closely does he approach that master, that many works attributed to Rembrandt, doubtless owe their paternity to Jan Victor, and only a duly qualified connoisseur can discriminate between the two. Victor, or as he sometimes signed his pictures, Fictoor, usually chose his subjects from the Old Testament. He died about 1670.

56. *HILL, THOMAS.* *San Francisco.*

GRAND CANYON OF THE SIERRAS.

Yosemite Valley, California.

Before a picture like Hill's Yosemite, portraying scenery of such marvelous and solemn grandeur, we fall into silent, awe-struck, wondering admiration. Truly its "beauty needs not the painted flourish of your praise."

57. *THOMPSON, H.* *London.*

ONE OF THE FIRST SMOKERS.

Along with the discovery of America, we owe to Columbus our first knowledge of the fragrant weed; but to Sir Walter Raleigh is due the honor of introducing its use into England. It is probably a contemporary of his, who stands smoking before the court lady in the high ruff, but among the "first smokers," we must not overlook the monkey to the right of the picture, who keeps his pipe in his mouth with the utmost *sang-froid.*

58. *VOLLMAR.* *Munich.*

PAYING HIS ADDRESSES.

December is once more wooing May, or in other words, an old and wrinkled bachelor is paying his addresses to a charming young maiden, who, to tell the truth, seems somewhat loth to receive his attentions.

59. LEISTEN, J.

LAWYER'S CONSULTATION.

Two individuals are seated at a table in a lawyer's sanctum. One, a young peasant in red vest and shirt sleeves, leans his elbows on the table, and bends forward with much earnestness and some anxiety, while the other, a lawyer in dressing gown and smoking cap, discourses about the severely legal looking document between them.

60. TEIX. *Dresden.*

TRIAL OF CHARLES THE FIRST OF ENGLAND.

"On the 20th of January, 1649, the sittings of the tribunal were opened with great ceremony at Westminster Hall, and although the king steadily denied the authority of his judges, they sentenced him to death on the 27th of January, as a 'Murderer, Tyrant, and Enemy of the People.'"

Never have the misfortunes of a prince furnished more themes for poet and painter, than those of him who has been alternately represented as a royal martyr, or an execrable tyrant. But the calm dignity with which he bore his misfortunes, his unaffected piety and his attachment to the Church, must win for him the respect of even those most opposed to him in politics and religion.

61. MUHLIG, MENO. *Dresden.*

RETURN FROM THE HUNT.

Companion piece to No. 54. A jolly party galloping home, from what has evidently been a successful hunt. We can hear, in fancy, the clattering of hoofs, the barking of dogs, the jovial laugh of the cavaliers, and the scolding voice of the woman on the door-step, who with raised hand is about to inflict summary punishment upon the mischievous little pages, who have made away with some of her delicacies.

62. RUBENS, PETER PAUL. *(after)*

THE GARLAND OF FRUIT.

The picture in the Royal Pinakothek in Munich, from which this is copied, is considered especially characteristic of the master's style. "With little or no attempt at ideal refinement, the forms of the children are perfectly graceful and natural."

63. WEBER, ANTOINE. *Paris.*

THE RESPONSE.

A young lady, in a decollete dress of blue satin, stands in a pensive attitude before a table on which lie writing materials and the letter which

she is about to answer. To judge from the expression of her countenance, she has evidently not yet quite decided upon the spirit of her reply. To the right we have a glimpse of a grate fire, a marble mantel-piece surmounted by a mirror, a vase, and a portion of a clock, while the heavy folds of an amber curtain conceal the window to the left. The expression and attitude of the young lady are excellent, and the rich satin drapery is beautifully painted.

64. *DE KEYSER, THEODORE.* *(after)*

VANDYCK BIDDING ADIEU TO RUBENS.

In 1619, when twenty years of age, Vandyck, following the advice of Rubens, left Antwerp, to prosecute his studies in Italy. Mounted on a magnificent white charger, the parting gift of his friend and instructor, he is making his adieux to his Flemish friends. Rubens, and all the members of his household, are gathered round to say farewell to the young man, whose fame is soon to rival that of his master.

65. *REINHOLD, BERNHARD.* *Dresden.*

YOUNG MASON EATING HIS DINNER.

In spite of patched and tattered clothing, and feet guiltless of socks, thrust into ragged shoes, the young mason before us looks what he is, one of Nature's prime favorites. What a noble brow and speaking eyes! What an intellectual and aristocratic head! He is preparing to eat his frugal meal of rye bread and bologna sausage, to which a few cherries are added by way of dessert. As he sits upon the stone wall, he is perhaps dreaming of the glorious future, which is to convert the little mason into a great and famous architect.

66. *BATONI, POMPEO GIROLAMO.* *(after)*

MAGDALENE.

The famous picture in the Dresden Gallery, of which this is a copy, is conceded by all to be Batoni's masterpiece. The fair penitent is seen reclining in a rocky valley, beneath the shade of an olive tree, engaged in reading the Holy Scriptures. The interest which their study has excited in her mind is admirably depicted in her features, while the skull, on which the volume rests, indicates that the sinner whom Christ pardoned, because she had loved much, "has cast behind her the pomps and vanities of this evil world."

Batoni was born at Lucca, Italy, in 1708, and died in 1781.

67. UNKNOWN.

THE DECLARATION.

Under the blue sky, and within view of the sea, a man and maiden are seated on the ground, and as he speaks she listens, with downcast eyes, to the old, old story.

68. OSTADE, ISAAC VAN. *Dutch School.*

WOMEN FIGHTING.

The quarrel of the two women before us has proceeded from words to blows. In the melee a chair has been upset; altogether, it is high time they were separated by the peasants looking on.

Isaac, the brother and scholar of Adrian Van Ostade, was born at Lubeck, in 1612. Most of his pictures represent interiors of peasant life.

69. UNKNOWN.

FISHERMEN.

Several fishing smacks are just putting out from shore. The boat in the foreground contains three figures, two men and a woman.

70. ZIMMERMAN, REINHARD SEBASTIAN. *Munich.*

THE CIRCULATING LIBRARY.

A composition of nineteen figures, disposed in various attitudes, reading, conversing, and selecting books. The expressive countenances, and the capital grouping, make this a very effective picture.

71. MURILLO, BARTHOLOME ESTEBAN. *Spanish School.*

A GYPSY.

In this picture the connoisseur recognizes at a glance the master hand of Murillo. The squalid attire and surroundings of the weird, witch-like creature, the attendant ape, fit companion for a being who appears scarcely human in her repulsive hideousness, are portrayed with wonderful art and expression, and reveal the touch of him, in whom "all the glories of Spanish art were united, as it were, into one focus." Murillo, like Rubens, the only master of his age that can be compared with him in talent, "possessed an almost incredible fertility, a widely extended reputation, and most amiable qualities."

Bartholme Esteban Murillo was born at the little town of Pilas, near Seville, in 1618, and died in 1685.

72. KAULBACH, HERMANN. *Munich.*

THE FIRST CONFESSION.

In front of the confessional, in the centre of this exquisite picture, kneels a young girl, making her whispered confesson to the priest, who is dimly discernible through the lattice work. In the foreground a kneeling girl is reading over her notes, so that she may forget no sin, however venial, when it is her turn, striking her breast to say: "*mea culpa, mea culpa, mea maxima culpa!*" The boy by her side looks as if he were trying to catch a glimpse of the paper. An old lady, her daughter and grandson, and a young girl and old gentleman, occupying pews to the right of the spectator, are, as well as a woman who has laid down her market basket, and humbly kneels upon the pavement, engaged with their devotions. All, except perhaps the beggar in the background, appear to be waiting their turn at the confessional. In the background, to the left, we see an altar, draped and adorned with crucifix and candles; and suspended, to the right, a silver veilleuse sheds its dim, undying light.

73. D'UNKER and VON WILLE. *Dutch School.*

THE INTERRUPTED GAMESTER.

The interior of a tavern; a game of cards has just been interrupted by the arrest of one of the parties, upon whose blanched and terror-stricken countenance the impression of guilt is strongly stamped.

74. RENI, GUIDO. *Bolognese School.*

AVARICE.

The head before us, with its marvelously characteristic expression, is a splendid study.

Guido Reni, the greatest of the scholars of the Caracci, was born at Bologna, in 1575. "His earlier pictures display a striving after the grand and terrible, with a powerful effect of light and shadow, similar to that observed in the works of Caravaggio; but his later style, by which he is best known, is remarkable for its sweetness and tenderness. His heads show the influence of a careful study of the antique."

Guido died in 1642.

75. WOLF, F.

THE LOVE LETTER.

In a modest interior, a girl seated at a work-table is trying to conceal a letter, about which she is being rather sharply questioned by her mother.

76. MARC, W. *Munich.*

EQUALITY OF RANK.

A group of little girls are playing on the village green, under the spreading branches of some noble trees. The "little lady" of the party has gone up to two bashful peasant lads, whom she is inviting to join in the sport, and three of the little ones stand by, watching with considerable curiosity the result of her overtures.

77. HAHN, WILHELM. *San Francisco.*

MARKET SCENE, SANSOME STREET, SAN FRANCISCO.

This life-like picture must look familiar to all who have ever paid a morning visit to Sansome street. The market is now removed from that locality.

78. HUBNER, CARL. *Dusseldorf.*

THE VILLAGE ON FIRE.

In this magnificent painting, Hubner has represented in the most vivid colors all the horrors of a conflagration. We can almost fancy that we hear the crackling of the flames, mingled with the bellowing of cattle and human cries of distress. The figures forming the central group are a woman, held back by her children, but stretching out her arms to receive the little one, rescued from a terrible death by the brave man descending the breaking ladder; an aged grandmother, kneeling upon the ground with clasped hands, and a young girl by her side gazing upwards with suspense and gratitude in her countenance. All these figures are worthy of careful study. The ground is strewn with the goods and chattels of a surging mass of human beings, and overhead and in the background, the dark sky is fitfully illuminated by the reflection of the flames.

79. UNKNOWN. *Russian School.*

POPE OF GREEK CHURCH.

A patriarchal figure attired in the rich vestments of his order. Doubtless a portrait. It is ascribed to a Russian painter of the seventeenth century.

80. VERONESE, PAOLO. (after)

THE MARRIAGE IN CANA.

The moment chosen by the artist, is that in which the "governor of the feast" is addressing the remonstrance to the bridegroom: "Every man at the beginning doth set forth good wine, and when men have well drunk, then that which is worse; but thou hast kept the good wine until now." John II, 10.

The original of this painting is in the Dresden Gallery.

81. QUELLINUS, ERASMUS. *Flemish School.*

ST. ANTONIUS.

Half length figure of St. Antony, of Padua. The Saint is represented with his usual attributes. The infant Christ is on his right arm, the lily is at his feet.

Quellinus was born at Antwerp in 1607, and died in 1678.

82. CHOULANT, THEODORE. *Dresden.*

VIEW IN VENICE.

A line of venerable looking buildings, casting their mysterious shadows upon the bosom of the deep, blue sea. To the left, some vessels lie at anchor, and three gondolas are calmly floating by.

83. AERTTINGER.

INVASION OF PERSIA BY THE RUSSIANS UNDER PRINCE PASCOVITCH, IN 1829.

The central figure in the picture is Ivan Fedorowitch Pascovitch, Prince of Warsaw, and Field Marshal of Russia, appointed by Nicholas, Commander in Chief of the Russian Army in the second year of the war against Persia. He is mounted on a white charger, preceded and followed by detachments of troops, and multitudes of Persians have flocked around to see and do homage to the conqueror. The soldiers with their glittering bayonets, the flags of the marching regiments and those flying from the battlements, make up a grand martial display, and the oriental costume of the Persians add not a little to the effect of this fine painting.

84. HASENCLEVER, JOHN PETER. *Dusseldorf.*

THE EXAMINATION OF HIERONYMUS JOBS.

This forms the last of a series of three pictures by Hasenclever, illustrative of the University student's career, and is remarkable for keen satire and nice discrimination of character. The subject is taken from the popular German poem, called the "Jobsiad," caricaturing the career of a German student and German Universities seventy years ago.

From the famous German drollery called the "Jobsiad," or "The Life, Opinions, Actions and Fate of Hieronymus Jobs," a very short extract will here suffice:

> "The professors express great gratification,
> Only they hope I will use moderation,
> And not wear out, in my studies,
> Philosophicis and Theologicis.
>
> "It would savor, dear parents, of self-laudation,
> To enter on an enumeration
> Of all my studies—in brief, there is none
> More exemplary than your son."
>
> [*Extract of Letter from Hieronymus Jobs.*

85. ACHENBACH, C.

FESTIVAL AND FIREWORKS BY MOONLIGHT, AT RESINA, ITALY.

86. LANDSEER. (after)

THE HORSE SHOER.

87. RISSE, R.

THE SLEEPING BEAUTY.

"She sleeps, nor dreams, but ever dwells
A perfect form in perfect rest.
* * * * * * * *
More close and close his footsteps wind;
The magic music in his heart
Beats quick and quicker, till he find
The quiet chamber far apart.
His spirit flutters like a lark;
He stoops—to kiss her—on his knee.
'Love, if thy tresses be so dark,
How dark those hidden eyes must be!'"

Only, unfortunately for the quotation, while the Laureate's "Sleeping Beauty" has jet-black hair, Risse's Dornroschen, true to the German ideal, is a blonde.

88. BAER, PROF. *Dresden.*

THE ANABAPTISTS.

In front of his dwelling, in Munster, Johann von Leyden is baptizing the daughter of his prophet, Dusentschuer, whom he afterwards married. On his left, stand his co-regents: *Rollman*, the priest, holding the book, "*de libertate Christiana*," under his arm, and *Knipperdolling*, in executioner's garb, with the sword. Behind these appear two of his twelve *dukes*, the co-regents of the world. In the foreground, a kneeling monk, seized with fanaticism, is pressing forward to the anabaptism. In obedience to the King's command, that all gold and silver is to be delivered up to him, a maiden is bringing her trinkets and valuables to lay at the sovereign's feet. Attired in her white baptismal robes, *Dusentschuer's daughter*, the picture of innocence and devotion, kneels before Johann, and receives upon her bowed head the water of anabaptism. The boy, holding the vessel of water, was a natural son of the Bishop of Munster, and in his captivity served as page to the King. His garments are blue and brown, to typify that his King is Lord of Heaven and Earth. Behind the maiden kneels *Dusentschuer*, the second John the Baptist. Instead of a sheepskin, a wolfskin covers his shoulders, and on his banner is inscribed the sanguinary motto of the Anabaptists: "dat Wort is Flesch worden." By his side appears *Hilla*, the

new Judith, in a state of ecstasy. Behind her follow groups of the people, representing Stupidity, Remorse, Indolence, and Anguish of Mind. Armed men mingle in the crowd, for the protection of the newly established Zion. Albot, Burgomaster of Munster, and his wife, both heartily grieved at the new *regime* of the fanatics, are seen at the window immediately overlooking this scene. The Ludgheri Church is visible in the background, but as if to carry out the words of Scripture, that whatsoever exalteth itself shall be humbled, its spire is broken. Pictures and books are being burned in the square in front of the church, for New Zion has her King and her Prophets.

The above description of the painting—"The Anabaptists"—was written by the poet Julius Mosen.

89. GENZ, W. *Berlin.*

EGYPTIAN HAREM TAKING A WALK.

"And such sweet girls; I mean such graceful ladies;
Their very walk would make your bosom swell;
I can't describe it, though so much it strike,
Nor liken it—I never saw the like."

Preceded by a eunuch and attended by Nubian slaves, the wives of a Mohammedan of rank and wealth are taking their morning walk. They are all handsome, but the foremost one certainly bears away the palm for beauty. Arrayed in costly draperies which fall around her with native elegance, she steps with a regal grace, that proclaims her at once the favorite and queen of the harem.

The ladies seem to have passed some object of interest, for all except the last, in yellow satin tunic, have slightly turned their heads to glance behind, but she, for the moment, is too deeply intent upon the flower in her hand, and we can almost hear her murmuring: "He loves me, he loves me not."

Carried in the arms of a slave, is a baby, so sweet and beautiful, that we are irresistibly impelled, before leaving this picture, to turn from the dark, languishing eyes and Hebe-like forms of these houris, for one more glance at its infant loveliness.

90. RUBENS, PETER PAUL. *(after)*

ABDUCTION OF EUROPA.

91. BAKOFKY. *Moscow.*

VANITY.

A lady in pink satin, holding a mirror in her hand. Her back is turned to the spectator as she looks over her shoulder to arrange the folds of her train.

92. DE VOS. *Brussels.*

WAITING PATIENTLY.

A monkey, in a scarlet jacket braided with gold, is seated on the ground, resting his head on a white poodle. Another dog is sitting beside a drum and bugle, and all are waiting their turn, to appear before an admiring audience.

93. ECKHOUT, G. VAN DEN. *Dutch School.*

CHRIST AT EMMAUS.

"And it came to pass, as he sat at meat with them, he took bread and blessed it, and brake and gave to them.

"And their eyes were opened and they knew him." Luke, XXIV, 30, 31.

Gerbrandt Van den Eckhout, born at Amsterdam in 1621, is considered the most eminent of Rembrandt's pupils. To him especially descended the master's gift of composition and peculiar conception of Biblical subjects. He died in 1674.

94. MULLER, MRS. JOHANNA. *Dusseldorf.*

THE TRIO.

In this charming conversation piece, Mrs. Muller gives us a glimpse of life in the 18th century. Almost in the centre of the picture, a lady seated at the harpsichord, with her back to the spectators, and a gentleman to her left playing the violoncello, are accompanying the voice of a young girl dressed in pink. A lady in amber satin petticoat and brocade train, her face seen in profile, stands by the chair on the right, trying to rouse the old gentlemen, attired in richly embroidered satin and velvet, from the nap to which he has been lulled by his daughter's music. The paneled walls, the lace drapery about the window, and the sunlight illuminating the blue brocade silk of the musician and resting upon the polished, inlaid floor, add much to the effectiveness of this exceedingly pretty picture.

95. MANSEAU, A.

FRANCIS JOSEPH, EMPEROR OF AUSTRIA.

The Emperor, attired in the Austrian uniform, is mounted on a magnificent white charger. The piece is exceedingly fine, both as a picture and a likeness, and the horse is superb. Francis Joseph was born in 1830, and his uncle having abdicated in his favor, he succeeded to the throne in 1848. He was married in 1854 to Elizabeth, of Bavaria.

The artist's real name is Emil von Flartitzoch.

96. REMBRANDT. (School of)

PORTRAIT.

Head of a man somewhat advanced in years. Painted in the style of Rembrandt.

97. GILLE, ROBERT.

PORTRAIT.

Portrait of a peasant at an open window.

98. MENGS, CAV. ANTONIO RAFFAELLE.

German.

PORTRAIT OF A NOBLEMAN.

The rich green cloak, trimmed with fur, reveals part of a scarlet doublet and jeweled collar, and the red turban-like cap is similarly adorned with precious stones.

Mengs was born at Aussig, in Bohemia, in 1728. "The principal peculiarity of his style is great beauty of form, and profound knowledge of the human figure;" but Nature having denied him inventive fancy and warmth of feeling, his pictures "present the aggregate of very desirable qualities, which, however, without the creative and vivifying spark, leave the spectator cold. The most successful of his various works were his protraits, because truth of conception, correct drawing, good coloring, and masterly treatment, are sufficient excellencies in this line of art." He died at Rome, in 1774.

99. HIDDEMANN, F. *Munich.*

RETURN HOME FROM AMERICA.

In a humble interior, a German peasant family is about sitting down to the frugal mid-day meal, at a table to the left. In the background, to the right, a door has just opened, admitting a handsome, middle-aged gentleman, whose dress and appearance proclaim him to be a man of wealth and refinement, accompanied by his negro valet, and followed by a crowd of curious, staring peasants, and their children. The aged woman has turned and risen at the sound of the opening door and—a mother's eyes are keen—in the handsome, noble-looking gentleman before her, she recognizes her long-lost son, and, uttering a cry of joy, she hastens, with outstretched arms, into his embrace. With a picture like this, description or comment is superfluous, since the artist has told the story so cleverly that you take in the situation at a glance.

100. NAHL, CHAS. C. *San Francisco.*

THE LOVE CHASE.

It was customary with the Arabs, when a young man wooed the daughter of a *Sheik*, that the father should give his best horse to the maiden, and another to her suitor. If the girl was favorably disposed towards the intended bridegroom, she would rein in her steed, thus giving him an opportunity of overtaking her; if, on the contrary, she disliked him, she urged her horse to its utmost speed. This picture represents a fair lady, evidently extremely willing to be captured, and giving her lover every possible opportunity of winning the prize. In the background are seated the respective fathers of the young couple, while, according to Arab custom, a camel stands ready to carry home the bride.

101. VAN DE VELDE, ADRIAN. *Dutch School.*

CATTLE PIECE.

Some cattle and asses in a meadow, and a man resting in the shade.

Adrian Van de Velde was born at Amsterdam, in 1639. "He was a scholar of Jan Wynants, and ranks almost as high as Paul Potter; for if inferior to him in the energy of conception displayed in his cattle, in plastic modelling and breadth of solid execution, he excels him in variety of subject, in taste for composition, delicacy of drawing, and in a certain warmth and sweetness of feeling." He has, however, this in common with Paul Potter—that he was a distinguished artist by the age of fourteen, and that he died young, namely, at the age of thirty-two.

102. TENIERS, DAVID, The Younger. (after)

FLEMISH TAVERN SCENE.

In the foreground, two men playing cards, while two others are watching the game, pipe in mouth. A group of boors are in conversation near a fire in the background.

103. DE CAWER, L. *Ghent.*

TERRIER AND PUPPIES.

104. VAN DER WERF, PETER. *Dutch School.*

DIANA AND A NYMPH.

Represents the chaste goddess of hunting seated in a rocky glen, a Cupid at her knee, and a nymph, her face seen in profile, standing in a listening attitude by her side. Diana's dogs appear to the right, and in the distance is a forest cascade.

105. UNKNOWN.

CHILDREN.

Two little curly heads. One, a merry, dimpled blonde, shows her full face, while that of the little brunette, whose right arm is thrown round her playmate's neck, appears in profile.

106. MUHLIG, MENO. *Dresden.*

CAUGHT IN THE ACT!

To the two juvenile poachers taken *flagrante delicto*, the gamekeeper doubtless appears a formidable person indeed, and one cannot help pitying the unfortunate little culprits.

107. BUSH, N. *San Francisco.*

SODA SPRINGS, SIERRA NEVADA.

108. POTTER, PAUL. *Dutch School.*

LANDSCAPE WITH ANIMALS.

The cattle are reposing in the quiet landscape, and the milkmaid leaning against the trunk of an old gnarled tree, has set down her pails to enjoy a conversation with her lover.

Paul Potter was born at Enckhuysen in 1625. He made such astonishing progress in the study of painting, that he ranked, at the age of fifteen, as a finished artist. "Of the masters who have striven pre-eminently after truth, he is beyond all question, one of the greatest that ever lived." He died at Amsterdam in 1654.

VAN OER, THEOBALD. *Dresden.*

FLIGHT OF MARIA D'ESTE, QUEEN OF JAMES II OF ENGLAND, FROM WHITEHALL.

"Maria Beatrice d'Este, Princess of Modena, was only fifteen years old, and remarkably beautiful, when married to James II, then old enough to be her grandfather, and was to him through all the troubles and vicissitudes of his later fortunes, the most tender and devoted wife."

This beautiful picture represents her flight from Whitehall with her infant son on the night of December 13th, 1688. But a small group of trusty adherents are present to witness the sad scene. Supported by the hand of the French Duc de Lauzun, the Queen is about to step into the open boat, but turns her beautiful face to look a last farewell upon the palace that will henceforth know her sweet presence no more. The royal babe is borne behind her, and leaning against a pillar, the "ancient servitor" covers his

face with his hands to conceal the tears that are rolling down his furrowed cheeks. A sprinkling of snow covers the steps leading to the water's edge, rests on the pile to which the boat is fastened, and glistens on turret and roof, and on the royal arms over the entrance. Far down are seen the steeples of the city, conspicuous among them, the dome of old St. Paul's. Through a rift in the clouds, the moon sends a momentary flood of silvery light upon the rippling waters of the Thames, and seems to glance with tender pity upon the exquisitely touching scene below.

110. NEEFS, PETER, The Elder. Flemish School.

CHURCH INTERIOR.

Painting interiors of Gothic churches was the chosen province of this painter. His style is similar to that of his master, Steenwyck, whom he, however, excels in power and warmth of tone.

Neefs was born at Antwerp, in 1570, and died in 1651.

111. Old German School, Fifteenth Century.

HOLY FAMILY.

112. LEYDEN, LUCAS VAN. Dutch School.

ABRAHAM OFFERING ISAAC.

Luc Jacobez, called Lucas van Leyden, may justly be considered the Patriarch of the Dutch School. Born at Leyden, in 1494, "he followed that realistic tendency, in the treatment of sacred subjects, which Huber van Eyck had so grandly tracked, and lowered it greatly from its previous elevation. His heads, for instance, are generally of a very ugly character; at the same time, his form of art found sympathy in the feeling of the period."

He died in 1533.

113. BACKHUYSEN, L. Dutch School.

SHIPWRECK.

Ludolf Backhuysen, born at Embden, in 1631, commenced his art studies only in his eighteenth year, and devoted himself with great ardor to marine painting, his representations of the "fearful element" speedily raising his reputation higher than even that of W. Van der Velde.

"While the tone of his coloring is often heavy, his storms, both in the action of the raging waves, and in the clouds which are rent by the winds, have a grand poetical charm."

Backhuysen died at Amsterdam, in 1709.

114. LITSCHAUR, K. J.

ARMORER AND RAVEN.

The old man, taking a momentary rest from his labor, seems to be holding converse with his companion, the raven.

115. EBEL, F.

GERMAN LANDSCAPE.

An open glade in a forest. Some peasants are bringing a felled tree down the road on an ox-truck.

116. TITIAN, VECELLI. (after)

SPRING.

Spring is represented as a young woman, her flowing tresses crowned with flowers, and holding in both hands a basket of floral offerings. Her head is inclined to the left, and her blue drapery is so arranged that it reveals her shoulder and a portion of her bust.

Titian Vecelli, or, as he is called by the Italians, Tiziano Vecellio da Cadore, was born at Cadore, a district to the north of Venice, in 1477. As a colorist, his name stands unrivalled and alone; and as a painter of portraits, he is undisputably entitled to the highest rank. During his long career as an artist, which lasted until his ninety-ninth year, he executed an immense number of pictures, among the most famous of which is the celebrated altar-piece in the Gallery of the Vatican, the "Tribute Money," now in the Dresden Gallery, and several representations of Venus, to be found in the different galleries. To be rightly understood, however, the works of Titian should be seen at Venice, or in the Royal Palaces at Madrid, and in the Escurial.

Tiziano died of the plague, in 1576.

117. TITIAN, VECELLI. (after)

BACCHANTE.

Depicted, like all of Titian's female figures, with flowing hair, the Bacchante's is wreathed with grapes and vine leaves. Her drapery is of rich dark crimson, and in her hand is a goblet, encircled with the fruit of the vine.

118. ENGEL.

THE BATHERS SURPRISED.

In a sequestered nook, three young girls, partially disrobed, are reclining on the grassy bank of a crystal stream. One fair bather is hastily scrambling

out of the water, and the startled expression on all the faces, betrays that some unwelcome step has invaded their retreat. The intruder may, however, turn out to be but a fawn, or some other equally innocent denizen of the forest.

119. KERGEL, L. *Dresden.*

WINTER SCENE ON THE ALSTEN NEAR HAMBURG.

A bright, wintry landscape. A group of peasants, a man drawing a load on a sledge, a woman and a boy skating by his side. To the left we see some towers and a windmill.

120. QUERFURTH, AUGUSTUS. *German School.*

TURKISH BATTLE.

Small painting of cavalry encounter.

Augustus Querfurth, born at Wolfenbuttel, in 1696, was a scholar of Rugendas, but formed his style principally from that of Wouvermans. "While far inferior to Rugendas in fire of invention, and also limited like Wouvermans, in the scale of his pictures, he excels the first of those two masters in transparency of color, solidity of *impasto*, and care of execution."

Querfurth died at Vienna, in 1761.

121. CRANACK, LUCAS. *German School.*

ST. SEBASTIAN.

He is represented without drapery, bound to a tree, and looking up to Heaven.

St. Sebastian was martyred by order of the Emperor Diocletian, A. D. 288.

Lucas Cranack, a contemporary of Albert Durer, "painted history and portraits in the stiff and formal style that prevailed previous to the commencement of its reformation by Durer. He is worthy of more particular attention as an engraver."

Cranack was born in 1472, and died in 1553.

122. CARRACCI, ANNIBALE. *Bolognese.*

BAPTISM OF CHRIST.

"Now when all the people were baptized, it came to pass, that Jesus also being baptized, and praying, the Heaven was opened, and the Holy Ghost descended in a bodily shape, like a dove, upon him; and a Voice came from Heaven, which said: Thou art my Beloved Son; in Thee I am well pleased!"

Born at Bologna, in 1560, Annibale was the most distinguished of the brothers Carracci. His principal works at Rome are the "Farnese Gallery," and the "Miracle at Cana," in the chapel of the palace. At Bologna, the

"Annunciation," in the Church of the Madonna di Galiera; and the Dresden Gallery contains his admirable picture of "St. Roch Distributing His Wealth To the Poor."

Annibale Carracci died at Rome, in 1609.

123. JORDEANS, JACOB. *Flemish School.*

THE ELATED TROUBADOUR.

The troubadour before us, raising his glass to the light, and already enjoying in anticipation the flavor of the wine, is evidently a faithful worshiper of Bacchus.

The next place among the scholars of Rubens, after Vandyck, is unquestionably occupied by Jacob Jordeans, born at Antwerp in 1593. His early marriage with the daughter of his first master, Adam van Noort, and his connection with Rubens, prevented him from visiting Italy, but he attained to great eminence in Antwerp; and although his many pictures show unmistakably "the proximity of Rubens, yet his own artistic nature is strongly expressed in them. This is so vehemently realistic in character, as to degenerate occasionally into the rude and vulgar. In his, as compared with Rubens' far narrower sphere of invention, the humorous takes a prominent place."

124. SEYDEL, ED. *Dresden.*

THE SOLDIER'S RETURN.

The interior of a German country inn. To the right, a soldier seated at a table, relates his adventures to an attentive audience of men and women; his left arm encircles the little child by his side, who touches, with wondering admiration, the medal on his breast. The young woman, to the left of the hero, stops, in the act of grinding her coffee, to lend a more attentive ear to the interesting recital. Behind them, grandmother steps in through the opening door, her left arm clasping the "*Wickelkind*," her right hand holding a tray with cups. To the left, some card players at a table, and a boy pulling off a soldier's boots, while a pair of slippers stand ready to ease his weary feet. In the middle distance, a group of soldiers, received and welcomed by male and female peasantry. In the background, through the open door, we have a glimpse of green fields, and blue sky flecked with white clouds.

125. BAUMGARTNER, P. *Munich.*

BLACKSMITH'S SHOP IN THE BAVARIAN ALPS.

Built almost into the stupendous masses of the grand old rocks, is a very primitive looking shed, which does duty as a blacksmith's shop. In front of it, is fastened a well-packed mule, whose hind leg a brown-robed mendicant friar is holding up to the sturdy, muscular blacksmith, who is replacing a missing shoe. To the right, an old woman, in an attitude of devotion, and by her side, a little barefoot girl, in a short red petticoat.

126. VAN OER, THEOBALD. *Dresden.*

ST. LUKE PAINTING THE MADONNA.

To the right, sits the Saint, in a brown robe, with dark green drapery falling around him; his left hand holds the palette; the brush is in his right. A curly-headed cherub, standing before St. Luke to support the canvas, which rests on the artist's knee, looks down upon another, who stops, with an upward glance, in the act of mixing the colors. Two cherubs are descending towards the group, and one leans over the Saint's shoulder. The face of the latter is seen in profile, as he gazes intently upon the Madonna, who, the upper part of her body clothed in red, but otherwise completely enveloped in blue drapery, is seated upon clouds, under a vine-clad pillared arch, the Divine Infant resting on her lap. Quite to the left, in the foreground, an urn-shaped vessel holds a cluster of lilies—the Blessed Virgin's flowers.

127. SIEBOLD, C. *(after)*

PORTRAIT OF AN OLD MAN.

The very highly finished heads, Nos. 127 and 129, are excellent copies of Christian Siebold's pictures in the Dresden Gallery.

This artist was born at Mayence, in 1697, and died at Vienna, in 1768. "The study of nature alone, enabled him to become a very clever portrait painter, in the manner of Denner, who must doubtless have had some influence over him. His art was so much admired in Vienna, as to procure him the appointment of cabinet painter to Maria Theresa."

128. HASENCLEVER, JOHN PETER. *(after)*

MATRIMONIAL SCENE.

This picture represents one of those trifling misunderstandings, which are said sometimes to qualify the bliss attending the married state, and thus prevent it from becoming too intense for the enjoyment of mere mortals. The *Joppa*, or loose gray coat of the husband, and the silver *Riegelhaube*, on the head of the wife, show the loving couple to be inhabitants of Munich; and, judging from appearances, we should say the lady has the best of the argument, as she has evidently reduced her partner to silence, and the never-failing consolation of his pipe.

129. SIEBOLD, C. *(after)*

PORTRAIT OF AN OLD WOMAN.

130. BORGOGNISSANTI, LUIGI PISANI. Rome.

ST. DOROTHEA.

The hands of the youthful Saint are crossed upon her breast, as she gazes upwards in an attitude of rapt devotion. The legend tells us, that when St. Dorothea was led to execution, a young lawyer called Theophilus mocked her, and bade her send him fruits from the garden to which she was going; to which she calmly replied that his request should be granted. Arrived at the place of execution, she knelt in prayer, when suddenly a beautiful angel appeared with a basket containing roses and apples. These she bade him take to Theophilus, telling him that she had sent them, and she would await him in the garden from whence they came. Theophilus, when he tasted the fruit, became a Christian, and like Dorothea, suffered martyrdom.

131. LANDSEER. (after)

PRIDE AND HUMILITY.

In a shed an ass and her colt are looking with respect and humility upon a conceited turkey, which with outspread tail, stalks along full of pompous pride.

132. SEYDEL, ED. Dresden.

SAXON TAVERN.

In front of an ancient thatch-roofed inn, a group of men are seated under a tree playing cards. A woman with two children—the hostess probably, as she is filling some glasses with foaming beer from a brown jug—sits to the right. To the left, an old grandame watches the cradle of a sleeping infant, and two men standing by the door are engaged in animated conversation.

133. SEYDEL, ED. Dresden.

QUIETING THE BABY.

In spite of the old man's smiling face, as he draws the bow across the violin, baby kicks and screams with unabated vigor, and we cannot blame the poor little wretch, but hope, on the contrary, that it may raise its voice to the highest pitch. Who in the world could calmly stand being nearly smothered by a "plumeau" (vile thing) close beside a red-hot stove, with the steam of a kettle puffing in one's face? Fortunately relief is near at hand, for see, mother comes through the door with baby's dinner, and in a moment more the uproar will subside.

134. LINDENSCHMIDT, WILHELM. Munich.

ANDREA PROLES TEACHING YOUNG LUTHER.

Young Martin Luther, the miner's son, who a few years later wrought such great things in the Reformation, is receiving some of his early instruction in the apartment of Andrea Proles.

135. MULLER, MORITZ. *Munich.*

TYROLEAN COUNTRY HOUSE.

It is evening in a Tyrolean country house, and the firelight which gives the sole illumination, casts its gleam upon the figures around. Two women in the Tyrolese costume, one holding an infant in her arms, an old man and a boy, and to the left another female figure. The upper portion of the apartment lies in shadow.

136. PESNE, ANTOINE. (after)

GIRL WITH PIGEONS.

A rustic beauty in a straw hat, and a dress which exposes her neck and arms, has before her a basket of pigeons, and holds two of them in her hands.

Antoine Pesne was born at Paris about 1683, and died in Berlin in 1757. He painted history and portraits, and was appointed chief painter to Frederic the Great.

137. BOCCALINO, ANTONIO. *Italian.*

ARCHITECTURAL RUINS IN ROME.

138. BOCCALINO, ANTONIO, *Italian.*

ARCHITECTURAL RUINS IN ROME.

139. RAPHAEL, SANZIO. (after)

LA PERLE.

The original Holy Family, known by the name of "The Pearl," is in the Gallery at Madrid. The infant Christ sits on the Madonna's knee, resting one foot on a cradle. In the foreground, John brings fruits in his panther's skin. Mary's left arm is round St. Elizabeth, who seems to participate in the mother's joy; and in the background, St. Joseph is seen, busy at his trade.

Philip IV. of Spain, who had purchased the picture from the Gallery of Charles I., is said to have exclaimed, on seeing it: "This is my Pearl!" hence its name.

140. MUNSCH, J. *Munich.*

WEDDING PROCESSION IN BAVARIAN TYROL.

The bride is a pretty, modest looking lass, and the bridegroom a fine, handsome fellow. Both look exceedingly well in their wedding garments. Munsch's picture is both interesting and characteristic.

141. MARTINELLI. (after)

THE TEMPTATION.

Martinelli was a Florentine, who flourished about the middle of the seventeenth century.

142. MIREVELDT, MICHAEL JANSEN.

Dutch School.

PORTRAIT.

Half length portrait of a Dutch lady of rank. She is dressed in black, and wears a lace cap and ruff, and a jeweled stomacher.

This artist and distinguished portrait painter was born at Delft, in 1568, and died in the same place in 1641.

143. UNKNOWN.

THE MILKMAID.

144. SIEBOLD, C.

PORTRAIT.

Head of a man rather past middle age.

145. AMERIGHI, MICHEL ANGELO. (after)

THE FALSE PLAYERS.

The picture before us is sufficiently clear. The youth who is so intent upon his cards, that he is utterly unconscious of the looks of intelligence passing between the two men, will soon see his last gold coin disappear. Should he suddenly turn and discover by what means he has been robbed, it is not difficult to forsee the result. Swords will be drawn by these fiery sons of Italy, and bloodshed will be the result of this game at cards.

Michel Angelo Amerighi, surnamed Caravaggio, was born at Milan, in 1569, and died in 1609. He has made himself famous for the impressive truth of his productions, and his pictures may, to a certain extent, be regarded as typical of his life, portraying, as they do, more especially the passionate and gloomy emotions of the human heart.

146. BRAMER, LEONARD. *Dutch School.*

CROWNING OF CHRIST.

"And they stripped Him, and put on Him a scarlet robe. And when they had plaited a crown of thorns they put it upon His head, and they bowed

the knee before Him and mocked Him, saying: 'Hail, King of the Jews!'"—Matthew XXVII, 28, 29.

Bramer's style resembles that of Rembrandt. He was born at Delft, in 1596; the year of his death is unknown.

147. VIGNALI, JACOPO. *Florentine School.*

Name Unknown.

Represents a youthful martyr, in rich attire, her hands bound with cords. She is gazing upwards, over her shoulder, at an angel who brings her flowers. The picture may be intended for St. Dorothea.

Vignali was born at Florence, in 1592. Although a disciple of Matteo Rosctti, his style bears more resemblance to that of Guercino. Among the many scholars who do honor to the teaching of Jacopo Vignali, the name of Carlo Dolce stands pre-eminent. He died in 1664.

148. HEIMERDINGER, FREDERICK. *Hamburg.*

THE HUNTER'S CABIN.

Interior of a hunter's cottage. A little child seated upon a step, is holding a hare by the ears, while endeavoring to share her bread with the dead animal. The mother who is in the background engaged in washing, is a quiet spectator of the little scene, The picture is excellent, the game, vegetables, and other objects of still life, being admirably painted.

149. EVERSON, A. *The Hague.*

VIEW TAKEN IN UTRECHT.

A street scene in the quaint old city.

150. ZIMMERMANN, REINHARD SEBASTIAN. *Munich.*

THE FISHERMAN'S RETURN.

Cottage interior. The fisherman has just returned home, and is met on the stairs by the grandmother, who holds out "baby" for a kiss. An older child, and the fisherman's handsome wife who sits winding yarn, look on approvingly. Zimmermann's works are distinguished for "energy of style, beauty of form and dramatic force in the composition."

151. KEITH, WILLIAM. *San Francisco.*

MOUNT BAKER, PUGET SOUND, OREGON.

152. BREUGHEL, PETER, The Elder. *Dutch School.*

THE BLIND HURDY GURDY PLAYER.

Peter, or as he was frequently called, Peasant Breughel, was born near Breda about 1510, and died at Antwerp in 1569. He chose the various forms of peasant life as the chief subjects of his art.

153. BREKELENCAMP, QUERINUS. *Dutch School.*

THE MUSICIANS.

This artist lived about 1650. Although a scholar of Gerard Douw, he did not follow his master's style, but formed one of his own which partook of the manner of both Rembrandt and Douw. His pictures represent usually interiors of Dutch cottages with figures.

154. BEERSTRATEN, T. VAN. *Dutch School.*

WINTER LANDSCAPE IN HOLLAND.

155. POUSSIN, NICHOLAS. *French School.*

LANDSCAPE NEAR ROME.

Poussin, a leading master of the French School of Art, is celebrated for his landscapes with scriptural and classical figures. He was born at Andely, in Normandy, in 1594, and died at Rome in 1665, at the advanced age of seventy-one.

156. DE BRUYN, THEODORE. *French School.*

LANDSCAPE WITH CATTLE.

A small landscape. Some cattle and sheep in a meadow, and a woman resting under the shadow of a tree.

Theodore de Bruyn, a native of France or Switzerland, flourished in the middle of the 18th century. He is noted as a painter of landscape and cattle, and also imitated bas reliefs very successfully. An example of his skill in the latter department, may be seen in the chapel of Greenwich Hospital.

157. JARDIN, KAREL DU. *Dutch School.*

CAVALIER IN CELLAR.

This delightful artist was born at Amsterdam in 1640. After leaving the studio of Nicholas Berghem, whose ablest pupil he was most unquestionably,

he proceeded to Rome to perfect himself there, by further study of the great masters. He soon rose to distinction, his pictures being more highly esteemed in the "ancient city" than those of any of his countrymen. He died in Venice in the year 1678.

158. ANDREA DEL SARTO. *Florentine School.*

MADONNA AND CHILD.

Half length figure of the Madonna. Her head is slightly inclined to the left, as she gazes upon her new born son. St. Joseph's head appears over her shoulder, contemplating mother and child, and on the left of the picture, two cherubs look upon the Savior of the world.

Andrea Vannuchi, surnamed del Sarto, was born at Florence, in 1488, and died of the plague in 1530.

159. UNKNOWN. *Dutch School.*

Portrait of a middle-aged man, with small pointed beard and mustachios.

160. ADAM, BENNO. *Munich.*

HORSES IN PASTURE.

Adam's horses exhibit an accurate knowledge of anatomy, and a most spirited execution. The little picture is a gem.

161. VAN DER VENNE, A. *Munich.*

THE GYPSY HALT.

It is nearly dinner time; a party of gypsies is halting on the bank of a winding stream, and the shaggy horses have been unharnessed, and are allowed to graze while preparations are made for the noonday meal. In the foreground, a gypsy woman in quaint attire, smoking a clay pipe, is engaged in peeling potatoes. Various utensils, vegetables and watermelons, lie on the ground, and a naked child is eagerly watching the preparations for dinner. On the grassy bank, before the woman, sits a swarthy barefoot man, in tattered clothing, lazily enjoying his smoke. Behind this group, the musician of the party is practising on his violin; and to the right, an exceedingly dilapidated looking female is washing some clothing, and two naked urchins are playing in the wagon.

162. BUSH, N. *San Francisco.*

SCENE IN NICARAGUA.

163. UNKNOWN.

GARABALDI ON CAPRERA ISLAND.

164. MUHLIG, MENO. *Dresden.*

FEEDING CHICKENS.

165. CIGNANI. (after)

VICTORY OVER SENSUALITY.

The scene from the life of Joseph, which is here represented, is too well known to all readers of the Scriptures, to need either comment or explanation. The original picture, by the master hand of Carlo Cignani (1628—1719), adorns the walls of the Dresden Gallery.

166. BERGHEM, NICHOLAS. *Dutch School.*

LANDSCAPE WITH ANIMALS.

A hilly landscape, with a windmill on the elevation to the right. In the foreground, some cattle are standing in a stream.

Nicholas Klaas Berghem, "one of the most original and charming of Dutch landscape painters," was born at Harlem, in 1624, and died in 1683.

167. POTTER, PAUL. *Dutch School.*

LANDSCAPE WITH ANIMALS.

1625—1654.

168. VAN DE VELDE, WILLIAM. *Dutch School.*

MARINE.

Painted with the exquisite finish of this inimitable marine painter, of whom Lord Orford says: "The palm is not less disputed with Raffaelle for history than with Van de Velde for sea pieces."

He was born at Amsterdam, in 1633, and died in 1707.

169. GIORDANO, LUCA. *Neapolitan School.*

APPOLLO AND THE MUSES.

To the greatest among modern artists, belongs Spagnaletto's pupil, the rapid painter Luca Giordano, surnamed Fa Presto. He was born at Naples, in 1632, and died at the same place in 1705.

170. DROOCH SLOOT, J. C. *Dutch School.*

HOLLAND HARVEST FEAST.

171. VAN DYCK, SIR A. *(after)*

DANAE.

Everyone knows the fable of Danae, the beautiful daughter of King Acrisius of Argos, who was confined in a brazen tower by her father, to avoid the fulfillment of an oracle which had predicted that a child of hers would destroy him. Jupiter, charmed with the beauty of the fair captive, enters her prison in the form of a shower of gold, and becomes the father of Perseus.

172. RIBERA, JOSE. *Spanish School.*

MAGDALENA.

A nude figure of the Magdalen; her eyes are cast upward, in her right hand she holds a flower, and in her left an hour glass. A skull rests on a table by her side.

Josef Ribera, called Il Spagnaletto, was born at Xativa in 1589. In due time he became a pupil of Caravaggio, whose powerful and effective style possessed a particular attraction for Ribera. "His genius led him to paint gloomy and austere subjects, which were peculiarly acceptable to the Neapolitans and Spaniards, such as hermits and saints emaciated by abstinence and severity." Ribera died at Naples in 1656.

173. SCHALKEN, GODFREY. *Dutch School.*

WOMAN AT THE FIREPLACE.

In a dark room, an old woman is warming her hands at an open fire.

Godfrey Schalken was born at Dort in 1643. He studied first under Hoogstraten, afterwards with Gerard Douw, and acquired a wide-spread reputation for his pictures of domestic scenes, represented principally by candle light. He painted principally night pieces, whose chief merit consists "in the neatness of his finishing, and his perfect intelligence of the chiar-oscuro, as it relates to objects under the influence of a fixed and local light. His touch is sweet and mellow, and his coloring warm and gilded." He died at the Hague in 1706.

174. CARRACCI, LUDOVICO. *Bolognese School.*

CHRIST AND THE SAMARITAN WOMAN.

Represents the well known scene at Jacob's Well. Luke IV, v. 6–26.

A scholar of Fontana and Tintoretto, Ludovico Carracci became the founder of the most important of the Eclectic Schools at Bologna. His style has been considered by several of the best judges of the art, as that which approaches nearest perfection. He was born at Bologna in 1555, and died in 1619.

175. CRANACK, LUCAS. (School of)

THE CRUCIFIXION.

A small picture of Christ upon the Cross; his mother and St. John standing on either side. Painted in the stiff and formal style which prevailed at that time.

176. SEYDEL, ED. Dresden.

SPINNING WHEEL AND SEWING MACHINE.

A modest interior. An aged dame sits at the spinning wheel in front of a large stove, but her busy hands are for a moment idly clasped, as she contemplates with wonder the new-fangled mystery, called a sewing machine, for which her granddaughter is preparing work.

177. DIETHE, A.

ROMAN GIRL.

Under the shadow of an orange tree, her right arm resting upon the pitcher which stands on the vine-covered stone well, is a Roman girl in the picturesque costume of her country. She seems wrapt in thought, and there is a "far off" expression in her soft dark eyes.

178. NAUMANN, P. Munich.

THE POLITICIANS.

Interior of a carpenter's shop. Tools hang on the wall, and a merry trio of rabbits are disporting among the shavings which cover the floor. The carpenter has forsaken his plane, and is forgetting even to light the cherished pipe, in the intense open-mouthed eagerness with which he is listening to a spectacled individual, who, with the newspaper in his left, and his right hand raised, in order to give more emphasis to his words, stands outside the open vine-wreathed casement, announcing the last startling rumor about matters political.

179. TINTORETTO, IL. Venitian School.

VENITIAN SENATOR.

Giacomo Robusti, born at Venice, in 1512, received from his father's occupation of dyer, the nickname of Il Tintoretto, by which he is best known. A contemporary of Paolo Veronese, he became for a short time the pupil of Tiziano, whose follower he always remained.

No artist displays in his paintings such different degrees of merit as Tintoretto. It was said of him in Venice that he had three brushes, a golden, a silver, and an iron one, which he used at his pleasure. Annibale

Carracci, on one occasion remarked that Il Tintoretto was sometimes equal to Tiziano, and often inferior to himself. A just appreciation of his genius is, however, only to be found at Venice, his acknowledged master-piece, the Miracle of St. Mark, being in the Academy of that city.

Tintoretto excelled both in landscape and portrait painting. His specimens of the latter are, generally speaking, magnificent, and possess, as in the Venitian Senator before us, a wonderful degree of individuality.

Tintoretto died at Venice, in 1594.

180. RUBENS. (School of)

ALLEGORY.

181. McKEE, MISS MARY. Sacramento, Cal.

LANDSCAPE.

182. UNKNOWN. Flemish School.

BEER HOUSE SCENE.

183. ROSA, SALVATOR. Neapolitan School.

LANDSCAPE WITH WATERFALL.

A gloomy, rocky landscape; to the left, a waterfall.

In their landscapes, Gaspar Poussin and Salvator Rosa both convey strongly the impression of solitude; but the solitudes of Gaspar are the haunt of the lover, and those of Salvator, the refuge of the penitent and the bandit.

The difference between three equally famous artists is admirably illustrated in the following lines by Thompson:

> "Whate'er Lorraine *light touched* with *softening* hue,
> Or *savage* Rosa *dashed* or *learned* Poussin drew."

Salvator Rosa was born at Naples, in 1615. He was a pupil and follower of Spagnaletto, and died at Rome, in 1673.

184. DIETRICH, C. W. E. German School.

PORTRAIT.

Head of a young man in a turban, painted after the manner of Rembrandt.

Christian William Ernst Dietrich was born at Weimar, in 1712, and died at Dresden, in 1774.

185. UNKNOWN.

THE FIRST DRINK OF BEER.

An old peasant is holding his grandson on his knee, and watches the little urchin with delight, as he drains the contents of the mug.

186. ZIMMERMANN, JULIUS.

THE TOURISTS.

A wooded glen. In the foreground is a brook. To the right, two young ladies are beside a stile, which one of them has succeeded in crossing, sadly to the detriment of her draperies, the latter being somewhat gossamer, are decidedly ill adapted to woodland rambles. To the left, a peasant lad is peeping from behind the trunk of a gnarled moss-grown tree, to see how her companion will acquit herself. A party of ladies and gentlemen are at a little distance.

187. KNAUS, L. (after)

THE FALSE GAMBLERS.

188. SNYDERS, FRANCIS. *Flemish School.*

STILL LIFE.

This distinguished artist, who was born at Antwerp in 1579, confined himself for some time entirely to painting fruit and objects of still life, in which he excelled; but later he devoted himself to animals and hunting scenes, which he painted with a fire and spirit unequalled by any master who has succeeded him. Snyders died at Antwerp in 1657.

189. TITIAN, VECELLI. (after)

FLORA.

To the most remarkable of Titian's works belong a series of portraits, generally known as "Titian's Beauties." One of these, the most beautiful, is the "Flora" in the Florence Gallery, of which this picture is a copy. It represents a woman of majestic beauty, with naked bosom and flowing golden hair, holding a bunch of flowers in her right hand, and in her left, part of her violet colored robe,

190. UNKNOWN. *Dutch School.*

CAVALRY FIGHT.

191. OSTADE, ISAAC VAN. *Dutch School.*

TAVERN SCENE.

Isaac Van Ostade, born at Harlaem in 1612, was the younger brother of the more famous Adrian, from whom he received his artistic education. His works consist of landscapes with figures and cattle, as well as interiors of peasant life, country festivities and similar subjects in the style of his brother. He died about the year 1654.

192. NAHL, CHAS. C. *San Francisco.*

EVENING ON THE SACRAMENTO RIVER.

193. BAROCCIO, FEDERIGO. *Roman School.*

STUDY.

A head in profile.

Baroccio was born at Urbino in 1528. He seems to have adopted the manner of Coreggio, but his style can never be compared to that of his inimitable model. Baroccio's works nevertheless may be admired for elegant taste and harmony of coloring. He died in 1612.

194. BEMMEL, WM. VAN. *Dutch School.*

DIANA AND MARS.

Bemmel was born at Utrecht in 1630. He spent many years in Italy and Germany, and finally settled in Nuremberg. He excelled in landscape painting, and died in 1703 at the age of 73.

195. KELS, F. *Dusseldorf.*

THE WHISPERED SECRET.

A jolly, good-natured peasant woman, "fat and forty," if she be not fair, listens with a most satisfied smile to the whispered confidence of an equally jovial looking peasant, whose left arm is round her waist. Wine glasses and a bottle are on a table by their side.

196, MUNSCH, J. *Munich.*

SOLDIER AND PEASANT BOY.

A young cavalry soldier is riding on his knee a delighted little peasant lad, who with martial head gear and wooden sword, feels for the moment as if he had indeed attained his highest ambition, of being a soldier.

197. VENIUS, OTTO. *Dutch School.*

CHRIST AND MARTHA.

"But Martha was cumbered about much serving, and came and said, Lord, dost Thou not care that my sister hath left me to serve alone? Bid her therefore that she help me. And Jesus answered and said unto her: Martha, Martha, thou art careful and troubled about many things. But one thing is needful, and Mary hath chosen that good part which shall not be taken away from her."—Luke X, 40, 41, 42.

Otto Venius was born at Leyden, in 1556, and spent many years in Italy, where he was the pupil of Zuccaro. On his return, he passed some time in Germany, in the service of the Emperor, and finally established himself in Antwerp, where he became the instructor of Rubens. Venius was appointed principal painter to Archduke Albert, which position he retained until his death, in 1634.

198. DENNY, G. J. *San Francisco.*

TOWING THE OLD "VETERAN" INTO SAN FRANCISCO HARBOR.

199. BREUGHEL, JOHN. *Flemish School.*

LANDSCAPE.

In the foreground, horses, sheep and cattle, and several figures of men and boys. To the right, a farm house, shaded by trees, passing in front of which is a woman, carrying a load on her head, and holding a child by the hand. In the middle distance, two horsemen; to the left, a horseman and a pedestrian, side by side. Mountain scenery in the distance.

John Breughel was born at Brussels, in 1589, and died at Antwerp, in 1642. There were four painters of this name living about the same time. John Breughel was distinguished as the "Velvet Breughel," because he was generally dressed in velvet, an expensive habit, and one unusual for painters in those days.

200. UNKNOWN. *Dutch School.*

LANDSCAPE.

201. ROOS, H. *Dutch School.*

ANIMALS.

This eminent painter of landscapes and animals was born at Otterburg, in 1631. His death occurred in a particularly lamentable manner. In 1685 a terrible fire broke out in Frankfort, and raged most fiercely in the quarter

of the town in which Roos' house was situated. In the hope of rescuing some valuable objects from the flames, he entered the house, and fell a victim to the devouring element, in the fifty-fourth year of his age.

202. CANTON, S.

WATERING CATTLE.

In a large barnyard, where some women are busily engaged in washing clothes, under the shadow of a wide-spreading tree, the cowherds are driving up their cattle to water at the trough.

203. NEUSTATTER, L.

CHILDREN FRIGHTENED BY A CHIMNEY SWEEP.

204. MILLER, JOSEPH.

THE FIRST SMOKE.

205. FISCHER, AUGUST.

SOLDIER OF THE THIRTY YEARS' WAR.

In the foreground, by a piece of clear water, a soldier is sharpening his weapons on a grindstone, which is being cagerly turned for him by an admiring boy. A fair haired, blue eyed daughter of Germany is seated on the grass in a pensive attitude, and a younger child, standing by her side, completes the group. To the right, under the shadow of a tree, not far from an old fashioned well, with bucket and chain, a soldier is seated, plucking a goose. On the hill in the distance, a figure of a man is visible.

206. TITIAN, VECELLI. (after)

LAVINIA, TITIAN'S DAUGHTER.

Everyone is familiar with the face of Titian's daughter, and certainly her portraits are most numerous. The most famous, of which this is a copy. is in the Museum at Berlin. She is here represented lifting, with both hands, a dish filled with fruit.

207. MULLER, MORITZ. *Munich.*

ITALIAN WEDDING PARTY AT NIGHT.

The bride is saying her last farewells, for the boat is about putting off from the shore. Some of the faces are illuminated by torch light, while the remainder of the party are in shadow; and on the placid water gleams a silver streak of moonlight.

208. SCHONBERR, C. *Dresden.*

LAZARUS AND THE RICH MAN.

209. POST, E. C.

DUTCH LUGGERS.

210. VAN OER, THEOBALD. *Dresden.*

PRESENTATION OF MERINO SHEEP TO THE ELECTOR OF SAXONY BY THE SPANISH AMBASSADOR.

211. BREUGHEL, JOHN. *Flemish School.*

RIVER SCENE IN HOLLAND.

1589—1642.

212. UNKNOWN.

THE CAPSIZED SLEIGH.

213. BUSH, N. *San Francisco.*

CATSKILL MOUNTAINS.

214. KEITH, WILLIAM. *San Francisco.*

MOUNT HOOD, OREGON.

215. QUERFURTH, AUGUSTUS. *German School.*

TRAIN OF MERCHANTS ATTACKED BY HIGHWAYMEN.

1696—1761.

216. VOLTZ, LUDWIG. *Munich.*

THE FAITHFUL WATCH.

217. VAN OER, THEOBALD. *Dresden.*

SCHILLER AT LOSCHWITZ.

A beautiful and expressive picture of the immortal poet, in his favorite retreat near Dresden. He is probably engaged on "Don Carlos," the greater part of which was written on this very spot, within view of the winding Elbe, and amidst the beautiful scenery which surrounds Loschwitz. So deeply engrossed is Schiller with his work, that he is utterly unconscious of the approach of his friends.

218. VERONESE, CARLETTO. *Venetian School.*

CHRIST AT SIMON'S TABLE.

Although decidedly inferior to him, Carletto, the eldest son of Paolo Veronese, belongs to the most successful imitators of his father's style. He was born at Venice in 1570, and died in 1596 at the age of twenty-six.

219. MUHLIG, MENO. *Dresden.*

ARMORER AT WORK, AND A CAVALIER ADMIRING HIS DAUGHTER.

Helmets, coats of mail, and the different weapons contained in the interior before us, point to the occupation pursued therein, even if the armorer himself were not at present busily engaged with his compasses. Despite his wrinkles and almost snow white beard, the face seen in profile is that of a handsome man. So intent is he upon his work, that he is calmly unconscious of the admiring glances bestowed by the prince upon the beautiful girl, who with downcast eyes, is pursuing her household avocations. The picture illustrates a scene in the German opera of "Der Waffenschmidt."

220. NAUMANN, P. *Munich.*

THE LETTER CARRIER.

That worthy functionary has just entered a court-yard, and raising a letter high in his right hand, has caused a flutter of expectation among three rustic beauties, who a moment ago, were busy at a large tub of clothes. A pink envelope! It can contain nothing less interesting than a genuine love letter; and as the postman gives a side glance at the pretty girl facing us, we feel a shrewd suspicion that she is to be made the happy recipient. The elderly woman on the bench to the right, is resting her mug of coffee on her lap, and appears to be an interested spectator of the scene.

221. ROBBE. *Brussels.*

CATTLE PIECE.

A young girl, assisted by a dog, is driving some cattle and sheep through

a meadow traversed by a stream. Some have already crossed to the opposite side,

"While others stand
Half in the flood, and often bending sip
The circling surface."

222. MOLA, PIETRO FRANCISCO. *Roman School.*

ABRAHAM OFFERING ISAAC.

This artist was born in the vicinity of Como in the year 1609, and died at Rome in 1665. Price says: "There is hardly any painter whose pictures more immediately catch the eye of a connoisseur, than those of Mola, or that less attract the notice of a person unused to painting."

223. BROOKS, S. M. *San Francisco.*

STILL LIFE.

224. BRETSCHNEIDER, EDWARD. *Altenburg.*

CORDELIA AND KING LEAR IN PRISON.

Bretschneider has chosen for his subject, the moment when the murderer glides forward with stealthy steps. The old king clings helplessly to his daughter, and Cordelia, anguish depicted on her countenance, bends forward with uplifted hand, as if to stay the assassin.

225. VAN DER VENNE, A. *Munich.*

THE STARTLED DONKEY.

If the old gentleman, whose donkey has been so terribly alarmed by the scarecrow, was ever desirous of making a favorable impression upon his fair companion, he is certainly an object of pity; for, as he clutches the animal's neck in anything but a dignified attitude, he presents a most ludicrous appearance, quite incompatible with the character of a "preux chevalier."

226. CANTON, S.

A SHIPWRECK.

227. KEITH, WILLIAM. *San Francisco.*

MOUNT SHASTA, CALIFORNIA.

228. WOUVERMANN, PHILIP. *Dutch School.*

CATTLE MARKET.

This admired painter was born at Harlem in 1620, and died at the same place in 1668. His pictures usually represent hawking parties, halts of travellers, encampments, horse fairs, and all subjects into which he could introduce horses, which he treated with unequalled spirit and correctness.

229. JACOBI, E. *Berlin.*

READING OF THE WILL.

The numerous faces in this admirable picture are expressive of the most varied and opposite emotions. Joy, sorrow, envy, anger, gratitude, sympathy, disappointment, everything but indifference. The picture tells its own story so well, that explanation would be superfluous.

230. GAREIS, ANTON. *Prague.*

SHEPHERD'S FESTIVAL.

(From Shakspeare's Winter Tale.)

A composition of fourteen figures. The grouping is excellent, and the picturesque costumes assist in making up an exceedingly pretty and effective picture.

231. ZIMMERMANN, R. S. *(after)*

THE NEWS READERS.

The old gentleman, who is reading aloud what appears to be a sort of German "Punch," has an attentive and highly interested audience, even the *Hausfrau* having dropped her eternal knitting to lend a listening ear.

232. LUINI, BERNARDINO. *Milanese School.*

MADONNA AND CHILD.

The Madonna is represented seated, her right arm supporting the infant who lies upon her lap; her left hand is slightly raised. She is attired in a crimson robe and dark blue drapery which is drawn over her head; her expression is exquisitely pure, calm and saintly. The face of the child is turned towards the spectator; his right hand grasps the virgin's robe.

Bernardino Luini was born at Luino, on Lago Maggiore, about the year 1480. He was a disciple of Leonardo da Vinci, and the most celebrated imitator of that master's style. Some uncertainty exists concerning the exact date of his death, but it was subsequent to the year 1530. Professor Ruskin said of Luini, in his Oxford Lecture on Sculpture, that "he alone of mediæval artists could combine *beauty* with *saintliness*."

233. MEISSNER, ERNST. *Dresden.*

RETURNING FROM WORK.

This picture gives us a happy glimpse of peasant life. A goat, with her kids gambolling by her side, opens the procession; behind follows the peasant, supporting his little boy on the horse's back, while a barefooted child, carrying a younger one, walks by her father's side, and a boy, with a kid in his arms, is keeping step with his mother, who, carrying a huge bundle on her head, is cheerfully bringing up the rear.

234. GROOT, J. DE. *Brussels.*

INTERIOR OF A BELGIAN COTTAGE.

In a quaint-looking interior, to the right, an old woman, in a close fitting white cap, blue petticoat, red waist, and a little brown shawl crossed over her bosom, sits spinning; opposite her, a pretty young girl, in brown petticoat and yellow jacket, scarlet beads round her neck and in her ears, and wearing also a close cap over her chestnut tresses, sits on a low stool, engaged in the homely occupation of peeling potatoes. A handsome peasant lad, in the *sabots* or wooden shoes of the country, leans with folded arms on the back of the old woman's chair, smoking a pipe. The soup in a pot suspended from an iron chain, is cooking over the coals, the genial warmth of which is very agreeable to pussy, as she lies upon the spotless tiled floor.

235. BRUNNER, HANS. *Munich.*

HUNTING SCENE.

At a table under the spreading branches of a fine, old tree, a number of people are drinking beer. Two of the party are sportsmen, and we can see at a glance, gentlemen. They have evidently joined in the mirth of the peasants, who far from suspecting the rank of their companions, are quite unembarrassed, until most inopportunely, the obsequious footman appears in liveried grandeur to announce to their lordships, that "the carriage is waiting." The gentleman to the left, seems anything but pleased at the interruption, and the country people are struck dumb with surprise and confusion.

236. VAN OER, THEOBALD. *Dresden.*

MINING ALLEGORY.

German mining district. On the summit of the fir-clad eminence, a cottage, and smelting works, from which a thick smoke is ascending. On the path leading to the buildings, women, children and youths in various attitudes; also an old man playing the violin. To the right, two miners stand engaged in prayer, at the entrance to a shaft which a third is just seen descending. Beneath, an accident has occurred—a miner lies dead upon the ground, and his wife is bending over him with an expression of anguish,

while a father, mother and child who have just entered are anxiously watching the two men who are clearing away the debris. Above, to the left, a man is using the divining rod, while three others kneel in front of him upon the ground. Immediately underneath, we can see miners at work; they have just struck a rich vein of ore. Below, in the centre of the picture, sits with sinister mien the sovereign of the subterraneous domains, brooding vengeance upon those who dare to invade his territories; he is surrounded by gnomes and fire-spewing dragons. Windlasses, buckets, etc., are on either side of the picture, and in the distance, to the right, a river winds its peaceful course through the green landscape.

237. POUSSIN, GASPAR DUGHET. (School of)

LANDSCAPE.

238. FRANCK, AMBROSE. Flemish School.

ST. JOHN PREACHING IN THE WILDERNESS.

The precursor of Christ, preaching to the multitude the "baptism of repentance for the remission of sins."

Ambrose Franck or Francken, born at Antwerp about the year 1549, belonged to a family of artists. He painted principally historical subjects; his death occurred in 1544.

239. BREUGHEL, PETER, The Younger. Flemish School.

FEASTING AND DANCING IN HOLLAND.

This artist, surnamed "Hell" Breughel from the eccentric and frightful subjects which he delighted to paint, was the elder brother of John or "Velvet" Breughel. He was born about 1569, and died in 1625.

240. CHINESE PICTURE.

241. UNKNOWN. (signed W. R.) Flemish School.

PIGEONS.

242. CHINESE PICTURE.

243. CORREGGIO, ANTONIO DA. (after)

THE DOCTOR.

Half length portrait of a man, seated. He wears a black robe, and on his head a sort of barretta. In his right hand is a large volume, in his left, his gloves.

244. GRAF, ANTHONY. Swiss.

PORTRAIT OF JOSEPH BORUSLAWSKY.

Joseph Boruslawsky, a Polish gentleman, born at Kalusz, in the Palatinate of Russia, and baptized on the 24th of April, 1737, was a dwarf in the service of the Countess Hunsiezka. This life-size portrait was painted at Munich, November 3d, 1759, in the twenty-second year of his age.

Anthony Graf, an eminent Swiss portrait painter, was born at Winterthur in 1736. In 1766 he was appointed painter to the Court of Saxony, and settled in Dresden, where he died in 1813.

245. MUHR, JULIUS. Munich.

THE NUNS.

An out-door scene. Under a vine covered trellis, supported by stone pillars, two nuns are seated at a table. The older one, the reverend mother probably, has laid down the vestment, on which a moment since her busy fingers were at work, to lend a more attentive ear to the words which the sweet voiced sister is reading from the devotional volume in her hand. Standing between two pillars and leaning with folded arms over the reader's chair, is the graceful figure of another youthful nun. A vase of flowers is upon the table, and a fourth sister, carrying a basket of fruit, is just coming to join the interesting group; while wound affectionately arm in arm, two others wander through the convent grounds. There is something wonderfully soothing in the quiet beauty and delicate feeling which pervade this scene, the very doves seeming to feel its peaceful influence. Gazing upon "The Nuns," we cannot but wonder what can have induced them to renounce the allurements of the world, for the retirement and isolation of the convent walls. Judging from their calm serenity of attitude and mien, their hearts are full of pure and holy thoughts, and they are seeking, by giving up the vain pleasures of the world and by a solemn consecration of thought to religious duties, to secure the reward in store for the chaste brides of Heaven.

246. SOMER, JAN VAN. Dutch School.

PORTRAIT OF A ROYAL PRINCESS.

1645—1716.

247. CARRACCI, A. *Bolognese School.*

VENUS AND CUPID.

248. REMBRANDT VAN RHYN. *(after)*

OLD WOMAN WEIGHING COIN.

249. VAN DYCK, SIR A. *Flemish School.*

NATIVITY.

1599—1641.

250. ROSA, SALVATORE. *Neapolitan School.*

WATERFALL.

1615—1673.

251. JANET, FRANCOIS. *French School.*

HIGH LIFE IN THE SIXTEENTH CENTURY.

This artist flourished at Paris in 1547.

252. UNKNOWN. *Flemish School.*

BACCHUS AND ARIADNE.

253. HOLZER, JOHN. *German School.*

VISION OF ST. AUGUSTINE.

The legend tells us, that while St. Augustine was engaged upon his "Discourse on the Trinity," he one day walked on the seashore, lost in meditation upon the great theme of his writing; when he suddenly saw a little child bringing water and endeavoring to fill a hole, which he had dug in the sand. After curiously watching him for some time, Augustine asked the motive of his labors. "I am going to empty all the water of the sea into this hole," answered the child. "Why do you waste time in trying to accomplish the impossible?" exclaimed St. Augustine. "Not more impossible," sounded the reply, "than for thee O Augustine, to explain that which it has pleased God to wrap in mystery." After this strange reply, the child vanished, and there appeared to the saint, a vision of the Lord Jesus Christ, surrounded by innumerable angels.

John Holzer, a German historical painter, was born in 1708 in the Tyrol. The date of his death is unknown.

254. MULLER, M. *Munich.*

THE GREEN TREE.

Scene at the "Green Tree," a noted beer-house in Munich.

255. VAN DYCK, SIR A. *Flemish School.*

1599—1641.

CHRIST HEALING THE BLIND.

Mark VIII, 22-25.

256. CORREGGIO, IL. *Lombardese School.*

VENUS AND ADONIS.

Venus is endeavoring to detain Adonis from the chase. In the act of rising, her drapery has fallen from the upper portion of her figure, down to her knees. The fair hair of the goddess, part of which is braided and coiled at the back of her head, is entwined by a string of pearls. She throws her arms impassioned round her lover, who with an expression half tender, half impatient, yet remains unmoved by her solicitations, and pointing to his dogs, seems to signify his haste to depart. Cupid, the little mischief maker, stands before his mother.

Antonio Allegri, called Corregio, was born at Corregio, a small town in Modena, in 1494. It is ascertained that this great genius, and "model of all supernatural grace," never visited Rome—never even saw the works of other great masters, except Raphael's "St. Cecilia," when it was brought to Bologna. After long gazing upon it with breathless admiration, he exclaimed: "Anch io sono pittore!" (I also am a painter!) Corregio's death occurred in the year 1534, at the early age of forty-one. Like Raphael, he died in the prime of life.

257. DIETRICH, CHRISTIAN W. ERNEST. *German School.*

PORTRAIT.

This artist, the most eminent of the German School during the last century, was born at Weimar in 1712, and died at Dresden in 1774. He is probably better known by his fine etchings than by his pictures.

258. UNKNOWN.

THE EXAMINATION.

259. RUBENS, PETER PAUL. Flemish School.

PORTRAIT.

Man past middle age; the face seen in front; rather long dark hair, and short pointed beard and mustachios. Peter Paul Rubens, the illustrious head of the Flemish School, the "consummate painter, enlightened scholar, skillful diplomatist and accomplished man of the world," was born at Cologne in 1577, on the Feast of St. Peter and St. Paul, from which circumstance he received his name. On reaching his twenty-third year, he went by advice of his friend and master, Otto Venius, to Italy, where he spent eight years. On his return, he established himself at Antwerp, from where he went at different times to the Courts of France and Spain. Among his numerous magnificent paintings, the one by which he is most extensively known, is probably his famous "Descent from the Cross," which presents the highest excellence attained by the master in ecclesiastical art. Rubens died at Antwerp in May, 1640.

260. UNKNOWN. Italian School, 16th Century.

THE SERENADE.

261. UNKNOWN. Italian School, 16th Century.

THE MASQUERADE.

262. PALAMEDES, PAUL. Dutch School.

ABDUCTION OF PROSERPINE.

The artist has represented the moment when Pluto, who is carrying off Proserpine, after crossing several lakes, at last arrives at that of Cyane. The nymph, after whom the lake is named, rises from its waters, and tries in vain to oppose his passage.

Paul Palamedes Staevaerts, or Palamedes, as he is usually called, was born in London in 1607, but returned at an early age with his father to Holland. After acquiring an elementary knowledge of art, he improved himself by studying the works of Esaias Vandervelde, copying with great success that master's clear and transparent style of coloring, and like him, painted battles, skirmishes, attacks of robbers, etc., with great success. He died in 1638, in the prime of life; but not before he had acquired a distinguished reputation among the artists of his native country.

263. CRAYER, GASPAR DE. Flemish School.

THE NATIVITY.

Gaspar de Crayer was born at Antwerp in 1582. "The biographers of the Flemish painters have not hesitated to place this estimable artist on a level

with Rubens and Vandyck. Although this high compliment may be rather strained, he is undoubtedly entitled to the next rank after them, among the ablest artists of that school."

264. NETSCHER, GASPAR. (after)

THE DOCTOR AND SICK LADY.

The patient, attired in a loose velvet robe, trimmed with fur, is seated in an arm-chair; by her side stands the physician, feeling her pulse, and at the same time examining the contents of a vial which he holds up to the light. In the background an attendant is seen arranging the bed, which the invalid seems to have lately quitted. The original painting is in the Dresden Gallery.

265. PONDEL, F.

OLD WOMAN COUNTING MONEY.

266. PONDEL, F.

DRUNKEN BOOR.

267. MOLENAER, JAN. Dutch School.

THE FORTUNE-TELLER.

The subjects of Molenaer are chiefly interiors, with merry makings of the lower classes, "very well painted, with a good management of light and shade, and characteristic expression." He flourished from 1625 to 1660.

268. SHAW, S. W. San Francisco.

Portrait. COLONEL J. D. STEVENSON.

269. SHAW, S. W. San Francisco.

Portrait. HON. EDWARD GILBERT.

270. SHAW, S. W. San Francisco.

Portrait. GENERAL JOHN A. SUTTER.

271. SHAW, S. W. *San Francisco.*

Portrait. MAJOR GENERAL H. W. HALLECK.

272. SHAW, S. W. *San Francisco.*

Portrait. COLONEL E. D. BAKER.

273. SHAW, S. W. *San Francisco.*

Portrait. REV. T. STARR KING.

274. SHAW, S. W. *San Francisco.*

Portrait. PETER LASSEN.

275. SHAW, S. W. *San Francisco.*

Portrait. EDMUND RANDOLPH.

276. SHAW, S. W. *San Francisco.*

Portrait. WILLIAM M. GWIN.

277. SHAW, S. W. *San Francisco.*

Portrait. GENERAL M. G. VALLEJO.

278. SHAW, S. W. *San Francisco.*

Portrait. ROBERT ROBINSON.

279. SHAW, S. W. *San Francisco.*

Portrait. JOHN P. LEESE.

280. SHAW, S. W. *San Francisco.*

Portrait. HON. SAMUEL PURDY.

281. SHAW, S. W. *San Francisco.*

Portrait. CAPTAIN J. L. FOLSOM.

282. SHAW, S. W. *San Francisco.*

Portrait. HON. DAVID C. BRODERICK.

283. SHAW, S. W. *San Francisco.*

Portrait. THOMAS HILL, Artist.

284. SHAW, S. W. *San Francisco.*

Portrait. HON. ROMUALDO PACHECO.

285. SHAW, S. W. *San Francisco.*

Portrait. THOMAS O. LARKIN.

286. SHAW, S. W. *San Francisco.*

Portrait. PETER H. BURNETT.

287. SHAW, S. W. *San Francisco.*

Portrait. COLONEL JACK HAYS.

288. NAHL, CHAS. C. *San Francisco.*

THE SABINE CAPTURE.

Romulus, in order to people his newly founded city, proclaimed a festival in honor of the god Consus, and the inhabitants of the neighboring states, particularly the Sabines, flocked to the games. At a signal from Romulus, the young Romans rushed in among them, sword in hand, and carried off the women, whom they forced to become their wives.

289. NAHL, CHAS. C. *San Francisco.*

THE SABINE CAPTIVATED.

Interior of a dwelling in Rome. The fair Sabine, her eyes red with weeping, is reclining upon a couch, while the Roman youth endeavors with every argument at his command, to obtain her forgiveness, and to win her love.

290. NAHL, CHAS. C. *San Francisco.*

THE RECONCILIATION.

Now no longer a Sabine maiden, but a Roman matron, the young wife tries to reconcile her savage father, with the husband whom she loves.

291. FARBER, J. F. E.

VIEW OF CARLSBAD.

The "most aristocratic watering place in Europe," situated in the valley of the Tepl, on the margin of a little stream of the same name.

292. POTTER, PAUL. *Dutch School.*

CATTLE AND SHEEP.

1625—1654.

293. UNKNOWN. *Flemish School.*

THE HAPPY FAMILY.

294. TIEPOLO, GIOVANNI BATTISTA.
Venitian School.

FALCON HUNTING.

This artist, one of the last eminent painters of the Venitian School, was born at Venice in 1697, and died at Madrid in 1770.

295. BERGHEM, NICHOLAS. *Dutch School.*

LANDSCAPE WITH CATTLE AND SHEEP.

1624—1683.

296. *DOLCI, CARLO.* *(after)*

CHRIST BLESSING BREAD AND WINE,

In this beautiful picture, the artist represents the institution of the Sacrament of the Lord's Supper. Holding the bread in his left hand, and the cup in his right, the "Son of Man" looks upward with an expression of unspeakable love, thankfulness and adoration. The original is in the Dresden Gallery.

Carlo Dolci, one of the most famous painters of the 17th century, was born at Florence in 1616. His works are distinguished for the sweetness of their expression. He died in 1686.

297. *UNKNOWN.*

FOR THE POOR.

A small child is held up by a little girl to drop a coin into the poor box.

298. *NETSCHER, GASPAR.* *German School.*

(Name Unknown.)

Represents a lady in scarlet skirt and long fur trimmed jacket, standing near a table, examining some object in her hand. Pearls and some ornaments lie upon the table, and on a chair is an open book.

Gaspar Netscher, born at Heidelberg in 1639, formed his style after that of Terburg and Metsu. He died at The Hague in 1684.

299. *TITIAN VECELLI.* *(after)*

TITIAN'S MISTRESS.

By her side stands a man holding two mirrors, in one of which, she complacently admires her magnificent hair which she holds up with her right hand, while the other reflects a view of her back. The lady's left hand is laid on a vial of perfume which rests on the table.

300. *SEYDEL, ED.* *Dresden.*

BAD NEWS AT THE BOURSE.

301. *SEYDEL, ED.* *Dresden.*

GOOD NEWS AT THE BOURSE.

302. VANLOO, JEAN BAPTISTE. French School.

BATHSHEBAH AT THE BATH.

J. B. Vanloo was born at Aix, in Provence, in 1684. Through the kindness of his patron, the Prince of Carignan, he was enabled to visit Rome and study the works of the great masters. On his return he became a member of the Paris Academy, and his best pictures are to be found in that city. He died in 1746.

303. SCHMELZER, J. B.

THE OFFENDED DANCER.

Something of an unpleasant nature must have happened to the peasant lad, who is seated at the table indulging in anything but happy thoughts. Most likely some fair one is, at least partially, to blame, but it is to be hoped that the "offended dancer" will yield to the solicitations of the old man, drink the glass of foaming beer which is brought to him by one of the rustic beaux, and then once more join in the merriment, which his ill-humor has to some extent interrupted.

304. MIGNARD, PIERRE. French School.

DIDO STABBING HERSELF.

The foundress of Carthage, being threatened with war by King Iarbas of Mauritania, unless she consented to wed him, stabbed herself to avoid breaking a vow by which she had sworn eternal fidelity to her husband, Sichaeus.

Pierre Mignard, born at Troyes in 1610, was a celebrated painter in the Court of Louis XIV. "His portraits are in general elegant and sweetly colored, particularly his women." He died at Paris in 1695.

305. RUBENS. (School of)

JOSEPH AND POTIPHAR'S WIFE.

306. RAPHAEL SANZIO. (after)

RAPHAEL, BY HIMSELF.

Raphael's likeness is "beautiful, simple and mild—the mirror of the pure mind from which emanated his earlier works."

307. SANDRART, JOHN JACOB VON.

German School.

THE NATIVITY.

This artist was born at Ratisbon in 1655. He studied under his father and great-uncle, both of whom were painters of some note, and acquired considerable distinction in his day in Germany, both as an historical and portrait painter. He died at Nuremberg in 1698.

308. PANNINI, CAV. GIOVANNI PAOLO.

Roman School.

RUINS OF THE ARCH OF TITUS IN ROME.

"Thou art in Rome, that city where the Gauls
Entering at sunrise through her open gates,
And through her streets, silent and desolate,
Marching to slay, thought they saw gods, not men;
The city that by temperance, fortitude,
And love of glory, towered above the clouds—
Then fell—but falling, kept the highest seat,
And in her loneliness, her pomp of woe,
Where now she dwells, withdrawn into the wild,
Still o'er the mind maintains from age to age,
Her empire undiminished."

Born at Piacenza in 1691, Pannini went at an early age to Rome, where he studied perspective under Pietro Lucatelli, and applied himself in designing the monuments of ancient architecture in the vicinity of that capital. He died at Rome in 1764.

309. NEUSTATTER, L.

MOTHER AND CHILDREN.

In a modest interior, a young peasant woman watches her two children at play.

310. BREMOND, JEAN. *Paris.*

CUTTING CUPID'S WINGS.

311. ADAM, BENNO. *(after)*

COUNTRY QUARTERS.

The interior of a country stable, containing a handsome grey charger and a pair of goats. The original is in the Royal Bavarian collection at Schleissheim.

312. BARY, F. *Dresden.*

CHARLES V AT LUTHER'S GRAVE IN THE CHURCH AT WITTENBERG.

The Emperor being importuned by Granvelle to have the bones of the "arch heretic" exhumed, replied: "Let them rest; we wage war with the living, not with the dead."

313. CRANACK, LUCAS. *German School.*

PORTRAIT OF MELANCHTHON.

1472—1553.

Philip Melanchthon, the second leader of the Lutheran Reformation, was born at Bretten, in the Grand Duchy of Baden, in 1497, and died at Wittenberg in 1560.

314. UNKNOWN.

WOMEN BATHING.

315. UNKNOWN.

FEEDING THE DONKEY.

316. QUELLINUS, ERASMUS. *Flemish School.*

CHARITY,

1609—1678.

317. FRIEDRICH, A.

PLOUGHING.

318. UNKNOWN.

THE VINEYARD.

319. UNKNOWN. *Italian School.*

DAVID PLAYING THE HARP BEFORE SAUL.

320. CARACCI, LUDOVICO. *Bolognese School.*

MADONNA AND CHILD.

1555—1619.

Small picture of the Madonna in crimson vest and dark blue mantle, fastened on the right shoulder. Her right arm is round the child, who holds a cross in his left hand, while his right leans on a table.

321. STOCKHAMMER.

JOASH STONING ZACHARIAS.

II Chronicles, Chap. XXIV, v. 20, 21.

322. STOCKHAMMER.

HEZEKIAH EXHIBITING HIS TREASURES.

II Kings, Chap. XX, v. 13.

323. UNKNOWN. *German School, 17th Century.*

ROSES AND FORGET-ME-NOTS.

324. SCHALCKEN, G. *Dutch School.*

SCHOLAR BY LAMPLIGHT.

325. PASSAGURE.

BEER HOUSE SCENE.

326. BREMOND, JEAN. *Paris.*

ROMAN BATHS.

327. UNKNOWN.

Portrait. A LADY WITH POWDERED HAIR.

328. RUBENS, PETER PAUL. (after)

ORPHEUS BEFORE PLUTO.

Lyre in hand, Orpheus followed his wife to Hades, where he so charmed the nether gods, that they consented to restore his Eurydice, if he would refrain from looking behind him, until he had passed the boundaries of their dominions. Unhappily he could not restrain his desire, and as he glanced back, Eurydice vanished forever from his sight.

329. BEHRINGER, L.

ARTILLERY REVIEW OF BAVARIAN TROOPS.

330. DE VOS.

PERFORMING DOGS OF BRUSSELS.

331. HEALY. (after)

PORTRAIT OF ANDREW JACKSON.

332. MURANT, EMANUEL. Dutch School.

AN OLD CABIN.

The date of the artist's birth is somewhat uncertain, it was, however, probably about the year 1622 that he was born, at Amsterdam. Although a pupil of Philip Wouverman's, he did not adopt the same subjects as that master, but painted, instead of horse fairs and hunting scenes, chiefly views of towns and ruined buildings in Holland, which he finished with wonderful accuracy and precision. Murant's pictures are rarely met with, and are highly esteemed. He died at Lewarde, in Friesland, in 1700.

333. SCHULTZ, E. C.

ENGLISH HUNTING SCENE.

A spirited little picture. The three huntsmen who are fortunate enough to be in "at the death," would probably not share our sympathy for the last agony of the poor stag.

334. JAPANESE PICTURE.

335. SCHULTZ, C. G. — *German School.*

LANDSCAPE.

Christian George Schultz was born at Floersheim, about the year 1730. He painted small pictures of views on the Rhine and very highly finished landscapes.

336. SYLVESTRE, L. — *French School.*

PORTRAIT OF FREDERIC THE GREAT.

Half length portrait of Frederic II of Prussia, surnamed the Great, painted by Louis Sylvestre, a distinguished French artist, born at Paris in 1675, and died in 1760.

337. SJAMAAR, P. G.

SUPPER TIME.

A candle and fire-light effect. At the head of the table sits the master of the house, and four other men are sitting and standing round it. A woman is busy at the open fire place baking pancakes, a fresh installment of which has just been brought to the table by a buxom maid, whom a half tipsy looking man is jocosely chucking under the chin.

338. EBERLE, A. — *Munich.*

PILLAGING SOLDIERS.

On an eminence in the background, we see a flaming house, the owners of which, to all appearance people of rank and distinction, have been taken prisoners, and are conveyed across the country, carefully guarded by the soldiers, who probably expect to receive in addition to their booty, a heavy ransom for their captives.

339. SEYDEL, ED. — *Dresden.*

SAD INTELLIGENCE.

This picture tells its story at a glance. To the right, in the interior of a German cottage, sits a man holding a letter in his right hand, while his left has fallen helplessly by his side. His wife, seated on a stool to the left, is bowed down in the first sharp agony of a grief almost too hard to bear. Her son, her only son! On the table lies his watch; there are the last lines written ere his eyes closed in death—poor sad tokens of him whose body now fills a soldier's grave. Tenderly and pityingly, the comrade who has brought the sad news, stands by the stricken pair, silently sharing the grief which he is powerless to assuage.

340. KOLITZ, L. *Dusseldorf.*

BIRD SHOOTING ON THE RAMPARTS OF A RHENISH TOWN.

341. GILLE, C. *Dresden.*

VIEW IN PLAUEN NEAR DRESDEN.

342. LELIENBERG, C. *Dutch School.*

FLEMISH VEGETABLE DEALER.

We have here one of the ordinary scenes of every-day life, which the painters of the Dutch School delighted in transferring to their canvas. Behind a table, on which cauliflowers, artichokes, onions and cabbages are exposed for sale, stands an old woman, holding a bunch of tempting looking grapes in her left hand, and extending her right towards the spectator. The woman is a capital representation of her class, and the entire picture is excellent.

Little is known of Lelienberg's personal history. He flourished in Holland about the middle of the 17th century, and painted objects of still life and representations of huntings, and dead game in the style of Weenix.

343. VERSHUR, W.

HALT BEFORE THE INN.

344. ROSA, SALVATORE. *(after)*

MARINE VIEW, HARBOR AND SHIPYARD.

345. TENIERS, DAVID, The Younger.
Flemish School.

GALLERY OF PAINTINGS.

David Teniers, born at Antwerp in 1610, received his first instruction in painting from his father, the elder Teniers; he afterwards studied under Adrian Brouwer, and is said to have been for some time the pupil of Rubens. The works of Teniers, although exceedingly numerous, are held in the highest estimation, and in subjects relating to common life, he is the greatest of Flemish painters. He died at Brussels in the year 1694, at the advanced age of 84.

346. VOLLMAR, L. *Munich.*

HALF FRIGHTENED, HALF PLEASED.

The little maiden trying to climb into her mother's lap, is struggling between fear and pleasure at sight of her brother's squirrel.

347. SEYDEL, ED. *Dresden.*

FOR THE POOR.

Cottage interior. It is Sunday morning, and through the open casement we have a glimpse of the neighboring church, whose bell swings to and fro, calling the faithful to mass. Too feeble to go herself, grandmother sits in the easy chair with her prayer book on her knee. She has just taken a coin from her purse, and hands it "for the poor" to the youngest of the three little ones, who, under the guidance of their somewhat older sister, are ready to set off for church. The children's mother is laying an infant into the cradle, in the cheerful little room, which is made bright with flowers on shelf and window sill, and a wreath of roses twined round the crucifix on the wall.

348. VISCHER, AUGUST.

HARVEST FESTIVAL AND DANCE IN BAVARIA.

The beauty of the Bavarian country maidens before us would do honor to a court ball room; and if their steps are somewhat different from those with which we are familiar, yet they move through the dizzy mazes with untutored grace, and at all events, happiness reigns in the rustic assembly.

349. MEIXNER or MEISENER, LUDWIG.

MARINE VIEW.

350. BUSH, N. *San Francisco.*

MORNING IN THE CORDILLERAS.

351. DIEPENBECK, A. VAN. *Flemish School.*

HERCULES AND OMPHALE.

In the centre of the picture. Hercules is seated, distaff in hand; to the right Omphale, with the skin of the Nemean Lion thrown across her shoulder, is pulling her slave by the ear. Female attendants of the queen are behind Hercules, and two children are at his feet.

Abraham van Diepenbeck, a pupil of Rubens, was born at Bois-le-Duc in 1607, and died at Antwerp in 1675,

352. RUGENDAS, C. P. *German School.*

CAVALRY FIGHT.

This artist was born at Augsburg in 1666. His genius led him to paint chiefly military subjects, in which he excelled, and for which he acquired considerable fame. His works are highly esteemed, and are found in the most choice collections of Europe. Rugendas died in 1742.

353. LORRAINE, CLAUDE. *French School.*

LANDSCAPE.

Claude Gelee, called Lorraine, was born at Champagne, in Lorraine, in the year 1600, and died at Rome, November 21st, 1682. The *Prince of Landscape Painters* "presents to the beholder such an infinity of objects, and conveys him over such a 'variety of hill and dale, and misty mountains,' that the eye may be said to be constrained as it wanders, to repose itself on the way. * * * * In his pictures of morning, the rising sun dissipates the dews, and the fields and verdure brighten at the approach of day; his evening skies expand a glowing splendor over the horizon; vegetation, oppressed by a sultry aridity, sinks under the burning heat of the sun. It is thus that Claude, with an unexampled felicity, represents the vicissitudes of air and atmosphere, in which he may be said to dispute the veracity with nature herself."

354. QUAGLIO, L.

WEDDING FESTIVAL IN BAVARIA.

355. HADNER, GEORGE VON.

MARKET SCENE BY LANTERNS AND MOONLIGHT.

356. PLUDDEMANN. *(after)*

BARBAROSSA.

The enraged Count Palatine of the Rhine, has drawn his sword upon the Archbishop of Mentz, and Frederic Barbarossa, Emperor of Germany (1121-1190) is separating priests and nobles.

357. SCHOLTZ, JULIUS.

GERMAN PEASANT WEDDING.

The bridal partv has just emerged from the church, and the usual crowd is assembled to view the interesting scene.

358. ZIMMERMANN, R. SEBASTIAN. *Hagenau in Baden.*

WINE DEALERS.

359. PETZOLD, KARL. *Dresden.*

THE VULTURE'S HOME.

Well might the eyrie of the bird of prey be found among these rocky crags, which rear their proud summits well nigh to the clouds. In this bleak solitude, the foot of man scarce penetrates, and no sound is heard, save the splashing of the water on the rocks, the cry of the vulture, and the swoop of his wings as he cleaves the air in his downward flight.

360. LAENEN, VAN DER, J. *Flemish School.*

PORTRAIT OF GUSTAVUS ADOLPHUS.

The great king of Sweden, painted by Christopher Jan, otherwise Jacob Van der Laenen, a pupil of Rubens, born at Antwerp in the year 1570, died 1628.

361. SEYDEL, ED. *Dresden.*

MOTHER AND CHILD.

362. MUHLIG, MENO. *Dresden.*

THE SCHOOLMASTER.

Interior of a village school. The master is explaining something on the blackboard to his little barefooted, ragged scholars.

363. FRANCKEN, FRANCIS. *Flemish School.*

PERSIAN SACRIFICE.

This artist was born at Antwerp about 1546, studied under Francis Floris, and was received into the Academy at Antwerp in 1581 His most esteemed work is an altar piece, which he painted for the cathedral of that city. His easel pictures are, however, preferred to his larger works; "they are well colored, and touched with great freedom and effect." He died in his native city in 1616.

364. MAIER, A.

VETERAN TEACHING HIS BOY.

An old soldier drilling a little boy, his grandson, and an old woman at her spinning wheel, looking on.

365. REMBRANDT, VAN RHYN. (after)

EXPULSION OF HAGAR.

366. PIOMBO, FRA SEBASTIANO DEL.

Venitian School.

THE INFANT BACCHUS.

This distinguished artist, born at Venice in 1485, was known by the name of Sebastiano Veneziano, until the Pope bestowing upon him the office of Keeper of his Chancery Seal, made it necessary for him to assume the religious habit, along with which he adopted the title of Fra Sebastiano del Piombo. He was successively the scholar of Bellini, Georgioni and Michel Angelo Buonaroti, and after the death of Raffaelle, he was reputed the most distinguished artist at Rome. He died in 1547.

367. WICHMANN, A. F. G. *Dresden.*

MADONNA AND CHILD.

368. MALI, CHRISTIAN. *Munich.*

SUABIAN VILLAGE AFTER A RAIN.

369. MERTZ. *Antwerp.*

CONDOLING WITH THE WIDOW.

A stately old lady, herself in the garb of a widow, with large ruff and long, flowing black veil, has advanced towards a young and handsome woman, who is seated at a table. The old lady holds between both her hands, the right hand of the young widow, whose blonde hair, drawn back from her face, is partly confined in a net, the rest escaping in luxuriant curls. Her face, which is seen in profile, expresses sadness and grief. To the left, two children are looking at a picture book, and to the right a female attendant is guiding the first toddling steps of a little child.

370. METZU, GABRIEL. (after)

THE GAME DEALER.

This picture, a servant girl bargaining for a hare, represents a homely scene of every-day life. The original is in the Dresden Gallery.

371. LAZER, THEODORE. Dresden.

GIRL FEEDING A BIRD.

372. PREYER, JOHN WILLIAM. (after)

A MUNICH LUNCHEON.

373. DIETRICH, CHRISTIAN W. ERNEST. German School.

ORIENTAL PRINCE.

1712—1774.

This Oriental has a noble face and venerable, silvery beard; he wears a white, gold-embroidered, jewelled turban. The figure is seen below the waist, and the right hand is extended as if pointing to something.

374. FRANZ, C.

THE STUDENTS.

The long pipes, rapiers and smart little caps which adorn the walls, reveal the apartment of that very jovial creature, the German university student. No books are to be seen, but the customary disorder prevails in the room. Two young men are seated in easy attitudes, enjoying a smoke.

375. BRIGGS.

PYRAMID PEAK, ON RUSSIAN RIVER, CAL.

376. OSTADE, ISAAC VAN. Dutch School.

TAVERN SCENE.

Had this talented artist been granted a longer career, he bid fair to have reached an eminent rank among the best painters of the Dutch School. He was born at Lubeck about 1617, and died at the early age of thirty-six.

377. LIBRI, GIROLAMO DA. Veronese School.

WOMAN WITH CHERRIES.

This artist acquired from his father's occupation, which was that of an illuminator of books, his surname of da Libri. He was born at Verona in 1474, and died in 1555. His pictures are noted for their fine expression and finished style. His manner resembles that of Bellini.

378. RIBERA, JOSE. Spanish School.

OLD MAN AND BOY.

Ribera, surnamed il Spagnaletto, was born at Xativa in 1589, died at Naples in 1656.

379. LACHENWITZ, F. S. Dresden.

WOLVES ATTACKING WILD HORSES.

A troop of wild horses scouring across the snow-covered steppes, are attacked by a horde of famished wolves. The animals are in every variety of attitude, and an expression of terror and agony shines in the eyes of the horses, as they struggle with and try to escape from their savage pursuers. You can almost fancy you hear their frightened snorting, and the dismal howling of the wolves echo across the distant plains.

380. VOLTZ, FR.

CATTLE PIECE.

In a landscape of delicious freshness and beauty, some cattle are reposing under the spreading branches of a tree, while others are approaching the stream to slake their thirst in its cool inviting waters. A herdsman, with his dog by his side, is reclining on a shady bank.

381. INGEMNEY, L. M.

WANDERING MECHANIC MAKING HIS TOILET BEFORE ENTERING THE VILLAGE.

382. DAMSCHRODER, S. J. M.

THE VILLAGE ORACLE.

Grouped round a table in various attitudes, are six figures. Two women to the right, one of whom holds a glass of wine in her right hand, are engaged in private conversation, on a topic of absorbing interest to them-

selves. The man and boy on the far side of the table, as well as the individual who is standing up, ready to take his departure, are lending an attentive ear to the discourse of the veteran, whose varied experience has earned for him the right to the title of Oracle, and who is now laying down the law with considerable emphasis. At the open casement stands a young girl, her face seen in profile, whose looks are bent rather upon the man beside the "Oracle," than upon the latter, and her attention is returned with interest. The girl's position is easy and natural, and the entire picture is painted in the artist's exceedingly happy and pleasing manner.

383. ZURBARAN, FRANCISCO. Spanish School.

JOB COMFORTED BY HIS WIFE.

Francisco Zurbaran, the son of a husbandman. was born at Fuente de Cantos, near Seville, in 1596. As he early evinced much taste and skill in painting, he was released from the plough and placed under the tuition of Juan de Roelas, where he soon acquired a considerable reputation. In 1650, he was sent for by King Philip to paint the Labors of Hercules, in the palace of Buenretiro. During the progress of the work, he was often visited by his royal patron, who on one occasion was pleased to express his admiration by laying his hand upon the artist's shoulder, and calling him "painter of the king, and king of painters." Zurbaran was of the naturalist school in light and shade and color, and is called the Spanish Caravaggio; he made a special study of draperies, which are invariably well managed in his pictures. He died at Madrid in 1662.

384. QUERFURTH, AUGUSTUS. German School.

THE DUKE OF MARLBOROUGH AND HIS STAFF.

1696—1761.

385. BEICHLING, C.

OLD FORT IN WINTER.

386. DE HEEM, DAVID.

FRUIT PIECE.

This artist, born at Utrecht in 1570, was an excellent painter of fruit, flowers, and other objects of still life. There is a fine group of flowers by him in the Museum at Brussels. He died in 1632.

387. RUBENS, PETER PAUL. (after)

THE GARDEN OF LOVE.

Rubens represents in the Garden of Love, various couples in the elegant costume of his time, enjoying the pleasures of music and dalliance in the open air. At the right, the picture contains a portrait of his friend and pupil Van Dyck, and at the left that of Rubens himself and his second wife, Helena Forman. There are two representations of this subject, one is in the Gallery at Madrid, the other in the Dresden Gallery.

388. HONDEKOETER, MELCHIOR. Dutch School.

FOWLS.

This artist, descended from noble parents, was born at Utrecht in 1636. He received his first instruction from his father, likewise a painter of considerable merit. On the death of the elder Hondekoeter, Melchior went into the studio of his uncle, John Baptiste Weenix, by whose assistance he soon became a distinguished painter of live fowls, game and similar objects. "His touch is firm and bold, and his coloring rich and mellow." He died in 1695.

389. UNKNOWN. Italian School.

MOSES AND THE BRAZEN SERPENT.

390. SEYDEL, ED. Dresden.

MUSICIANS SEEKING SHELTER FROM THE STORM.

391. BRAKELEER, ADRIEN.

THE VILLAGE ARMORER.

Interior of armorer's shop. A sturdy, muscular man with grizzly beard is seated pipe in hand before the anvil, ready to take a glass of ale from the hand of a fine looking young woman, his daughter probably. A man is at work near the window in the background, and a boy is occupied at a table to the left.

392. OSTADE, ISAAC VAN. Dutch School.

THE HORNPIPE.

1617—1663.

393. MUHLIG, MENO. *Dresden.*

THE HUNTER'S RETURN.

394. HEINE, A. *Munich.*

KEPT IN.

This humorous and interesting picture introduces us to the interior of a village school. Lessons are over, and with various admonitions from the *dominie*, the children are dismissed; all except the unlucky ones for whom the sums have proved insurmountable difficulties, or who have otherwise incurred the dreaded punishment of being *kept in*. One aggravating little fellow is making a face behind the master's back at his unfortunate schoolmate; but from the clenched fists and scowling look of the latter, we may infer that as soon as circumstances permit, the insult will be avenged. Of the remaining three culprits, the youngest boy is intently watching the scene just mentioned, one little girl is crying bitterly, and an older one is looking with a troubled expression at the book in her hand. A map and violin hang on the wall behind the master's desk, on which lie pens, ink, books and paper, as well as the *Ruthe*, the German instrument of punishment, which points with cruel significance to the words on the blackboard: "Wer nicht hort, muss fuhlen.

395. WICHMANN, A. F. G. *(after)*

TITIAN'S PLEASURE PARTY.

396. MEULEN, PETER VAN DER.

Flemish School.

LANDSCAPE WITH CATTLE.

Peter, a brother and scholar of Anthony Francis Van der Meulen, was originally bred as a sculptor, but abandoned that art for painting. He flourished about the middle of the 17th century.

397. ROSA, SALVATORE. *Neapolitan School.*

THE WILD BULL HUNT.

1615—1673.

398. CRANACK, LUCAS. *German School.*

CHRIST BLESSING THE CHILDREN.

1472—1553.

399. DAHL, S. *Florence.*

IL PIFFERARO.

Represents an Italian piper or *Pifferaro* with an immense bagpipe, stopping before one of the street shrines of the Madonna, to serenade the

"Maid, yet mother,
Goddess, yet woman—like none other
That still remembereth in Heaven
The heart—the hopes—to woman given."

400. LE SUEUR, EUSTACHE. *French School.*

CHRIST AT THE TEMPLE WITH THE DOCTORS.

The artist has represented the moment when Joseph and Mary enter the temple and find Christ "sitting in the midst of the doctors, both hearing them and asking them questions." Mary has laid her left hand upon her son's shoulder, and is saying to him: "Son, why hast thou thus dealt with us? Behold thy father and I have sought thee sorrowing." To which words came the reply: "How is it that ye sought me; wist ye not that I must be about my father's business?"

Eustache Le Sueur, the son of an obscure sculptor, was born at Paris in 1617. "His style exhibits little of the character of his country, and the simplicity of his compositions and the poetry of his design procured him the honorable title of the French Raffaelle. * * * His compositions are noble and elevated, and there is a *naivete* in the air of his heads, and in his attitudes, which is extremely interesting; his draperies are simply and grandly cast, and though his coloring is without vigor or force, it is tender and delicate, and well adapted to the particular character of his works," This distinguished painter died in 1655.

401. GOUNE, THEODORE. *Dresden.*

CHRIST RAISING JAIRUS' DAUGHTER.

In this exquisite picture, Goune illustrates the passage in the fifth chapter of Marc, verse 40 and 41. The calm and dignified face of Christ is rather more satisfactory to the spectator than is usual in paintings. In crimson robe and dark blue mantle, He stands by the bedside, His left hand holding that of the maiden, whom He has just bidden to "arise," while with His right, He points upward. The face of the girl is beautiful, and the death-like pallor of the flesh is admirably represented. At the foot of the bed kneels the mother; love and infinite yearning in the eyes that can scarce believe or comprehend what they in very truth behold, and her hands clasped in gratitude and prayer to the Lord and Giver of Life. In the background, to the left, stands Jairus, astonishment at the miracle just wrought, overcoming for the moment even the father's joy. In the open door appears the unmistakable face of the Beloved Disciple, beside him Peter and James, the three witnesses of this solemn, never-to-be-forgotten scene, standing wrapt in silent awe and love for their divine master.

402. BOTH, JAN. *Dutch School.*

LANDSCAPE.

This celebrated artist was born at Utrecht in 1610. "His landscapes exhibit the most beautiful scenery, his color is glowing yet delicate, and there is a sparkling effect of sunshine in his pictures, that has scarcely been equalled." He died in his native place in 1650, at the early age of forty.

403. HELST, B. VAN DER. (after)

AWARDING ARCHERY PRIZES.

1613—1670.

404. PRIMATICCIO, FRANCESCO.

Bolognese School.

PERSEUS AND ANDRÓMEDA.

Andromeda, the daughter of Cepheus, King of Ethiopia, was doomed to be exposed to a sea monster, because her mother Cassiope had boasted herself fairer than the Nereides. She was chained to a rock on the sea shore, where Perseus beheld her, as he traversed the air on the winged horse Bellerophon on his return from the conquest of the Gorgons.

"Chained to a rock she stood, young Perseus stayed
His rapid flight to view the beauteous maid;
So sweet her frame, so exquisitely fine,
She seemed a statue by a hand divine,
Had not the wind her waving tresses showed,
And down her cheek the melting sorrows flowed."

Francesco Primaticcio, the scion of a noble house, was born at Bologna in 1490. He was successively the scholar of Innocenzo da Imola, Il Bagnacavallo, and of Giulio Romano; with the latter he spent six years. He passed much of his time in France, where he was a great favorite with Francis I. On the death of that monarch, he continued in the service of his successors, Henry II and Charles IX. Primaticcio died at Paris in 1570.

405. DOUW, GERARD. (after)

THE DENTIST.

The triumphant air of the operator who has just succeeded in withdrawing a most refractory "molar," forms a perfect contrast to the fear and anxiety depicted in the countenance of the unhappy patient. The original painting is in the Dresden Gallery.

406. UNKNOWN.

THE AMOROUS HUNTER.

407. WYCK, THOMAS. *Dutch School.*

THE RETURN FROM MARKET.

1616—1686.

408. HOOK, J. C.

FIRST LESSON IN NAVIGATION.

409. UNKNOWN.

GRACE BEFORE MEAT.

A little, fair-haired, curly-headed child, standing upon a chair holding a spoon in his clasped hands, is repeating after his mother, the blessing which she is asking upon their frugal repast.

410. CALLOT, JACQUES, *French School.*

THE JUST DESERT.

This celebrated engraver and designer, the son of noble parents, was born at Nancy in 1593. His love for art caused him twice to run away from home; the first time at the age of twelve, when without money or resources he found his way to Italy. His parents finally yielded to his wishes and permitted him to visit Rome, where he studied under Giulio Parigii. His drawings are exceedingly admired, and the number of his plates is almost incredible, amounting to upwards of 1500. Jacques Callot died at Nancy in 1635.

411. UNKNOWN.

THE FISHERMAN'S FAREWELL.

As he is stepping into his boat, the fisherman clasps his sweetheart round the waist for a parting kiss, which seems to be given and received with equal willingness.

412. HILL, THOMAS. *San Francisco.*

SUGAR LOAF PEAK, EL DORADO COUNTY, CALIFORNIA.

413. DE BEUL. *Antwerp.*

SHEEP.

414. WENDLER, F.

TOURISTS HOUSED FROM THE RAIN.

Two gentlemen tourists, possibly Americans or Englishmen (the volume in the hands of the elder, which looks suspiciously like a "Murray," points to the latter nationality) have taken refuge from the storm in the dwelling of a peasant. Their umbrella is spread out in a corner to dry, and wraps and satchels are lying on a bench, on which one of the gentlemen is seated, bending slightly forwards, his hands resting on his knees, and an amused expression on his face. His companion, seated at the table, book in hand and referring to the outspread map before him, looks somewhat puzzled, while the man in apron and shirtsleeves, at the head of the table, holds up his hand in astonishment at some remark which has fallen from the lips of the travelers. Opposite to him, a person who from his green hat and feather may be a *forrester*, is making some whispered remark to his neighbor at the expense of the strangers, who appear to be objects of considerable curiosity to the good folk. Through the open door we see the rain still descending with unabated vigor.

415. FRIEDRICHSEN, MISS ERNESTINE.

Dusseldorf.

RETURN OF THE POLISH EXILES.

A world of pathos is expressed in Miss Friedrichson's remarkably touching and successful picture. Returned from exile, their features bearing the impress of sorrow, woe and suffering, the poor wanderers once more upon their dear-loved native soil, fall prostrate in heartfelt gratitude and humble adoration before the first shrine they reach—a wayside crucifix. Mother and child, young man and old and wayworn pilgrim, worship with clasped hands and uplifted eyes, Him who alone can understand the varied emotions that agitate their breasts.

416. WYNANTS, JOHN. *Dutch School.*

ATTACKED ON THE HIGHWAY.

A landscape, through which winds a river, its left bank quite thickly wooded. Two horsemen riding along the opposite shore have been surprised by a party of highwaymen, and some heavy firing is going on.

John Wynants, born at Harlem in 1600, is esteemed one of the most distinguished landscape painters of his time, and the academy which he established has produced many of the ablest artists of the Dutch School. Little is known of his life, "his works, like those of Philip Wouverman, must form his history." His pictures, which are very valuable and of which he painted a large number, are to be found among all the best collections. He died in 1670.

417. BARY, E. *Dresden.*

MOSES PROTECTING THE DAUGHTERS OF JETHRO.

Exodus II, 16 and 17.

418. PREYER, P. *Dusseldorf.*

THE INTERRUPTED PROMENADE.

This picture represents a calm and dignified looking lady, with fair hair and blue eyes, standing in a pensive attitude at an open window, through which you can see the rain coming down in a steady shower. Over a black satin petticoat, she wears a cloth train and basque of the same sable hue, trimmed on the shoulders with fur. The long, lace-edged cuff relieves the dark sleeve, and the high ruff is admirably suited to her well-shaped neck. A fur-trimmed cloak, richly lined with yellow satin, hangs over her left arm, and with the plumed hat and gloves lying on the table, seems to indicate that for once the rain is slightly inopportune. The lady's right hand rests on the window sill, and her sweet expressive countenance is shown in profile. A coat of arms in stained glass is on the window, and various heraldic designs ornament the wainscoting. Mr. Preyer has been remarkably happy in his choice of costume, which in its simple grace will wear well for many a day; and however arbitrary the changes which Dame Fashion may dictate, its wearer will always appear the same elegant, well-dressed lady that she is to-day.

419. WOUVERMAN, PHILIP. *Dutch School.*

SMITH SHOEING A WHITE HORSE.

1620—1668.

Wouverman excelled in portraying horses, and introduced them into most of his pictures.

420. KERGEL, L. *Dresden.*

WINTER LANDSCAPE.

A charming little bit of scenery.

421. MUHLIG, MENO. *Dresden.*

MONK AND GUARD.

422. TENIERS, DAVID, The Younger. *Flemish School.*

THE NEWS READERS.

1610—1694.

423. WOUVERMAN, PHILIP. *Dutch School.*

DEPARTURE FOR FALCON HUNTING.

1620—1668.

We are here introduced to one of the scenes which this artist delighted to portray. A gay party accompanied by hounds and falcons are setting out on a hunting expedition. Like all Wouverman's compositions, it is full of life and dramatic effect.

424. EERELMAN, O. *Groningen.*

MOORISH COURT OF THE PARIS EXHIBITION IN 1867.

The grouping in this picture is very good, and the different nationalities well represented. The young lady in pink in the foreground, is purchasing a charmed ring from the Moorish salesman.

425. THULDEN, THEODORE VAN. *Flemish School.*

ST. MARTIN DIVIDING HIS MANTLE.

No. 425 illustrates the well known legend of St. Martin of Tours, touched with pity for a naked beggar, on a bitter cold day in the winter of 332, and dividing with him all that he had—his cloak. The story goes on to say, how that night in a dream, the Lord Jesus stood before him, wearing on His shoulders the half mantle which Martin had given to the beggar.

Theodore van Thulden, one of the most distinguished disciples of Rubens, was born at Bois-le-Duc in 1607. He executed several pictures for churches and public buildings at Antwerp, Bruges, Mechlin, and other Flemish cities, some of which have been mistaken for the works of that master. The Assumption of the Blessed Virgin, which he painted for the Church of the Jesuits at Bruges, is considered his finest work. The time of his death seems to be somewhat uncertain, but it is generally placed about the year 1676.

426. BRANDEL, PETER. *German School.*

CHRIST IN GETHSEMANE.

Peter Brandel, born at Prague in 1660, possessed great readiness of invention, and painted many excellent pictures, especially for churches in Prague and Breslau. He died at Kuttenberg in 1739.

427. VENUS, ALBERT. *Dresden.*

LANDSCAPE, THE CAMPAGNA NEAR ROME.

428. UNKNOWN.

ALLEGORY OF DEATH.

A grim and ghastly skeleton dragging an unwilling victim to the edge of a precipice, above which appears the hideous grinning form of Death holding an hour-glass.

429. RUYSDAEL, JACOB. *Dutch School.*

SKETCH.

This eminent landscape painter was born at Harlem about the year 1636. It is not known under whom he studied, but it is probable that he was for some time the pupil of his friend and fellow townsman Nicholas Berghem. Ruysdael's pictures are held in the highest estimation, and are found in the choicest collections. He died at Harlem in 1681.

430. MUHLIG, MENO. *Dresden.*

THE COBBLER TRUMPETING.

431. HEMLING, JOHN. *Flemish School.*

TRIPTYCH.

Representing in the centre the Nativity, and on the side panels the Annunciation and the Circumcision.

John Hemling or Hemmelinck was born at Damme, a small town near Bruges, about the year 1440. He is said to have studied under Roger of Bruges, and was one of the best artists of the school of John Van Eyck, the supposed discoverer of oil painting. Very little is known of his history; according to Van Mander, he was a man of exceedingly dissolute character. Falling sick while acting in the capacity of a private soldier, he was received into the hospital of St. John at Bruges. On his restoration to health, he disclosed his profession to the brotherhood, and out of gratitude, offered to paint a picture for their chapel, which is still preserved with great care and veneration in the hospital chapel. It is an altar piece, with two folding doors. The centre picture represents the Nativity with the Adoration of the Shepherds; on one of the laterals is a group of angels adoring the infant Jesus in the cradle, on the other the Presentation in the Temple. The date of Hemling's death is not certainly known; according te Nieuwenhuys, he was living in 1499.

432. VINCI, LEONARDO DA. *Florentine School.*

ECCE HOMO.

This illustrious artist was born in the Val d'Arno in 1452, and evinced even in childhood a decided taste for the fine arts. Placed by his father under the guidance of Andrea Verrochio, he soon eclipsed that master, and his talents rapidly attracted the attention of the Florentine pubiic. Leonardo's studies had not been confined to painting; he was an able sculptor and architect and an accomplished poet and musician. Joined to such vigor of intellect, was an elegance of feature and grace of manner which made him beloved by all, and soon spread his fame through Italy. His most famous work is his "Last Supper," painted for the refectory of the Dominican Convent of S. Maria delle Grazie at Milan, "a performance

which history ranks amongst the most admirable productions of the art." Leonardo da Vinci expired at Fontainebleau on the 2d of May, 1519, aged 67 years.

433. GAISER, F.

THE HAPPY MOTHER.

434. SCHAUMANN, H.

CIRCUS LIFE.

435. JONES, C.

SHEEP IN WINTER ON THE SCOTTISH HILLS.

436. DE VOS. *Brussels.*

ONE OF OUR FIRST MUSICIANS.

A monkey attired in a braided coat, is seated before a music stand with notes playing the violin.

437. POUSSIN, GASPAR DUGHET.

Roman School.

LANDSCAPE.

Gaspar Dughet was born at Rome in 1613. On his sister's marriage with Nicolo Poussin, Gaspar acquired the patronymic of his brother-in-law, under whose tuition he became an eminent and almost unsurpassed landscape painter. His pictures principally represent the most enchanting views in the vicinity of Rome, Tivoli and Frascati, but he has also composed many ideal landscapes. He died at Rome in 1675.

438. BOUDEWYNS and BOUT. *Flemish School.*

SMALL LANDSCAPE WITH FIGURES.

N. Boudewyns and Francis Bout, natives of Brussels, flourished about the year 1700. These artists painted almost entirely in concert, the landscapes by Boudewyns being decorated with figures by Bout. Their joint productions are highly esteemed in Flanders and England, where some of their best works are to be found.

439. BOUDEWYNS and BOUT. Flemish School.

SMALL LANDSCAPE WITH FIGURES.

440. MURILLO. (manner of) Spanish School.

MADONNA AND CHILD.

441. MURILLO, BARTHOLOME ESTEBAN. Spanish School.

MENDICANTS THROWING DICE.

1618—1685.

442. ROUX, CH. Munich.

THE BOTANIST IN DANGER.

443. SCHMIDT, AD. Munich.

THE SUNDAY RIDERS.

A winter scene. The unlucky youths are evidently novices in the noble art of horsemanship, and their ride bids fair to eclipse that of the world renowned John Gilpin.

444. FISCHER, ERNST. Dresden.

THE MID-DAY SLUMBERS.

The sitting room of a German family of the middle class. The birds and flowers in the window, and the ivy trained along the wall, impart an air of refinement to the simple apartment. Grandmother sits with the inevitable knitting in her hand, the afternoon coffee is just being brought in, and two little ones hasten to waken grandpa from his slumbers in the easy chair, one offering him the newspaper, and the other his pipe and tobacco pouch.

445. REMBRANDT VAN RHYN. (after)

REMBRANDT'S DAUGHTER.

Numerous prints have made the fair face of Rembrandt's daughter familiar to all. The original is in the Dresden Gallery.

446. RUBENS, PETER PAUL. Flemish School.

ASSUMPTION OF THE VIRGIN MARY.

1577—1640.

Surrounded and borne upward by angels and cherubim, the Holy Virgin is seen ascending to Heaven. Her golden hair floats on her shoulders and her white robe gently swells in the breeze, while a mantle of blue gracefully falls from her left shoulder. As with outstretched arms, and eyes raised towards the abode of her Eternal Son, she disappears from their sight, most of the wondering awe-struck company of believers fall upon their knees.

447. RENI, GUIDO. (after)

LUCRETIA.

An excellent copy of the well-known Lucretia stabbing herself. She has the upturned look which Guido loved to give, especially to his female heads.

448. RENI, GUIDO. (after)

CLEOPATRA.

This lovely picture gives all the pathos of Cleopatra's closing scene.

"A noxious worm
Fed on those blue and wandering veins that lac'd
Her rising bosom; ay did sleep upon
The pillow of Antony, and left behind,
In dark requital for its banquet—death."

449. RYCKAERT, DAVID. Flemish School.

BEER HOUSE SCENE.

This artist was born at Antwerp in 1615, and received his first art instruction from his father, who was considered the ablest landscape painter of his time. Young Ryckaert soon rose to distinction and enjoyed the special favor of Archduke Leopold, who appointed him in 1651 Director of the Academy at Antwerp. He usually painted peasant festivities, musical parties or the interiors of chemists' laboratories. David Ryckaert's pictures are not often met with out of Belgium, where they are to be found in the best collections. He died in 1677.

450. CROCKER, MISS KATIE. Sacramento.

MAGDALENA. (copy)

Her luxuriant hair falling over her shoulders, and her right hand resting upon her bosom, the Magdalen gazes upward with a look of infinite penitence and devotion.

451. *HUTIN, CHARLES.* *French School.*

PORTRAIT OF AN OLD LADY.

This artist flourished at Paris about the year 1760.

452. *MIERIS, FRANCIS, The Elder.* *Dutch School.*

TAVERN SCENE.

This artist, the son of a goldsmith, was born at Leyden in 1635. Ambitious of imitating the style of Gerard Douw, he entered his studio, and soon became not only the ablest of his disciples, but is even considered by many the superior of that master. His works are exceedingly rare. He died in 1681.

453. *UNKNOWN.*

HESSIAN COUNTRY BLACKSMITH SHOP.

454. *REMBRANDT VAN RHYN.*

JUDITH AND HOLOFERNES.

Judith stands sword in hand, preparing to slay Holofernes, who is lying upon his couch in a drunken sleep. Behind her appears the kneeling figure of an old woman.

Rembrandt Van Rhyn, born in 1606, was the son of a miller of Leyden, and "from the dark interior of his father's mill, partially lighted from above, in which he passed his infancy and boyhood, he is supposed to have caught the first idea of those strong contrasts of light and shadow, which he carried to such perfection in his art."

455. *LELY, SIR PETER.* *German School.*

PORTRAIT.

Three quarter length portrait of a man with dark flowing hair, attired in a black robe and deep white collar.

This eminent portrait painter was born in Westphalia in 1617. On the death of Van Dyck in 1640, he determined to visit England, where he soon acquired high favor and distinction. Through William, Prince of Orange, he was introduced to the notice of Charles I, whose portrait he painted, as well as those of the Prince and Princess of Orange. Through all the tragical events that followed, Sir Peter Lely remained in England, his fame unimpaired. Cromwell sat to him, and after the Restoration, he had the honor of painting King Charles II, by whom he was knighted. Sir Peter died in 1680 and was buried in Covent Garden, where a monument with his bust by Gibbon, is erected to his memory

456. CANALETTO, ANTONIO. Venitian School.

S. MARCO PIAZZA, VENICE.

That few cities are better known to the public than the "Queen of the Adriatic," is principally due to the brush of Canaletto, who has painted numerous scenes on her canals and lagunes. A complete work, consisting of his views in Venice, was published in that city in 1742. Canaletto was born in Venice in 1697 and died in 1768.

457. CARACCI. (School of)

VENUS AND CUPID.

458. JUNKER, W. Dresden.

PORTRAIT—FRAULEIN ULRICH

Of the King's Opera House in Dresden.

459. DOUW, GERARD. (after)

THE SCHOOLMASTER.

Candle and lamplight effect.

460. UNKNOWN. Flemish School.

TRIUMPH OF BACCHUS.

461. MIEL, JOHN. Flemish School.

HALT BEFORE THE INN.

This artist was born in 1599 in the vicinity of Antwerp. The scholar and able disciple of Gerard Seghers, he left that master to pursue his studies in Rome at the Academy of Andrea Sacchi. His best performances are his easel pictures, representing fairs, huntings, markets, and carnival festivities. He was a favorite of Charles Emanuel, Duke of Savoy, who invited him to the Court of Turin, and conferred upon him the order of the Knighthood of St. Maurice. He died in 1664.

462. MEISSNER, E. Dresden.

THE IRATE BULL.

463. UNKNOWN.

ALLEGORY.

464. WERKMEISTER, MATTH. *Munich.*

THE SHIPWRECK.

A wreck. Near it, three vessels are struggling in a stormy sea off a rocky coast. Overhead an angry sky.

465. LELY, SIR PETER.

1617—1680.

PORTRAIT OF A LADY.

466. DOMENICHINO, IL. *Bolognese School.*

ORIENTAL LADY.

Beautiful head of a lady wearing a turban.

Domenico Zampieri, called Il Domenichino, was born at Bologna, in 1581. He was a fellow student of Guido and Albano in the Academy of the Caracci, where he soon distinguished himself greatly. Together with Albano, he afterwards visited Parma, Modena and Reggio, to study the works of Coreggio and Parmegiano; and on their return they both finally settled in Rome. Domenichino's Communion of St. Jerome, painted for the principal altar of S. Girolamo della Carita, was considered the finest picture at Rome, after the Transfiguration, by Raffaelle. He died in 1641.

467. HOLBEIN, HANS. *German School.*

This distinguished painter, engraver and designer, is generally said to have been born at Basle, in 1498, although, according to others, he is a native of Augsburg. However this may be, young Holbein passed his youth in the former place. In 1526 he visited England, where he was received with the greatest kindness by Sir Thomas More, through whose influence he was introduced to the notice of King Henry VIII, who took him into great favor, and appointed him painter to the Court, with apartments in the palace and a liberal salary. His works are very numerous; the greatest and best are in England, where he executed them. He died of the plague, in London, in 1554.

468. TITIAN, VECELLI. *(after)*

JUPITER AND ANTIOPE.

"A luscious and graceful representation of the well known classical story of the love of Jupiter and Antiope."

The original is in the Royal Pinakothek at Munich.

469. HESS, PETER VON. (after)

"Represents a Calabrian brigand driven to his last hold among the ruins of an ancient Roman fortress, which he is preparing to defend to the last extremity. His wife, with a child in her arms, kneels beside him, apparently endeavoring to persuade him to abandon his useless resistance, while another woman is hastily packing up some articles of plunder." The original is in the collection at Schleissheim.

Peter von Hess was born at Dusseldorf, in 1792, of a family of artists. He acquired the soubriquet of the "Horace Vernet of Central Germany," from his numerous battle pieces, and his name is familiar to all who are acquainted with modern German art. He died at Munich the 4th of April, 1871.

470. RENI, GUIDO. Bolognese School.

1575—1642.

EGYPTIAN MAGDALENE.

471. BEERESTRATEN, J. VAN. Dutch School.

SKATING SCENE IN HOLLAND.

472. BERGHEM, NICHOLAS. Dutch School.

1624—1683.

CATTLE PIECE.

473. HAZER, G.

THE COBBLER.

Interior of a cobbler's workshop. The follower of St. Crispin is looking down, with a good humored smile, at a very small child, carrying a pair of tattered top-boots, almost as large and heavy as herself.

474. GRUNENWALD, J. Munich.

MATERNAL TROUBLE.

Two children are watching a poor hen, who is anxiously trying to restrain her foster children, the ducklings, from hurrying with such alarming recklessness into the water.

475. CARACCI, AGOSTINO. *Bolognese School.*

THE PARALYTIC.

1558—1601.

476. DE YONGE, J. M. *Dutch School.*

CAVALRY FIGHT.

477. DU JARDIN. *Dutch School.*

PEASANTS AND CATTLE.

1635—1678.

478. MUHLIG, MENO. *Dresden.*

THE DICE THROWERS.

479. MUHLIG, MENO. *Dresden.*

SOLDIERS IN QUARTERS.

480. ARNOUX. *Paris.*

THE YOUNG HOUSEKEEPER.

A little peasant girl in a close fitting cap, is seated on a low chair in front of the hearth, putting the cover on the soup pot. In her left hand she holds a ladle.

481. ROBBE. *Brussels.*

GOATS AND SHEEP.

482. BOUCHER, FRANCOIS. *French School.*

PORTRAIT OF A COURT LADY.

This artist, born at Paris in 1714, was the scholar of Francois Le Moine. Appointed to the position of first painter to the King, and flattered and

favored by the great, Boucher was the most admired artist of the day among the Parisians. "Yet perhaps it would be difficult to select one who enjoyed these advantages with less real pretention to admiration, or less legitimate claim to distinction." He died in 1768.

483. BREMOND, JEAN. *Paris.*

LEDA AND THE SWAN.

484. CARACCI, ANNIBALE. *Bolognese School.*

1560—1609.

MADONNA AND CHILD.

The Virgin, in scarlet robe and blue mantle, with white drapery falling over her head and left shoulder, is looking down on the Infant Savior, whom she is nursing at her breast. The child's left hand rests on the mother's bosom; in his right hand he holds an apple. A part of St. John's head appears to the right.

485. UNKNOWN.

STUDY.

486. ENGELS.

RETURN OF THE MONK.

487. LE SUE.

JACOB WRESTLING WITH THE ANGEL.

488. KEITH, WILLIAM. *San Francisco.*

LANDSCAPE.

489. ROUX, CHARLES. *Munich.*

THE IRATE BULL.

Nothing in the world will so soon break up a party of pleasure, or cause dignified ladies and gentlemen to scramble with unseemly haste over rocks and fences, as the sudden appearance in their midst of an angry bull! In the present instance, three ladies and a gentleman have been put to a most precipitous flight, leaving behind them hats, wraps, parasols and canes, as

well as the red-bound "Murray," upon which the infuriated animal is for the moment venting his ire. It has evidently been *sauve qui peut*, and if the ladies are terror stricken, the gentleman has lost all gallantry, thus to clamber with feverish haste over the stile, leaving one of his fair companions to follow as best she can, while the young lady who is already on the other side, is having a desperate struggle with her skirt, a portion of which has adhered to the rough fence, and is now resisting her most desperate efforts to tear it away.

490. BRENDEL, A. *Munich.*

SHEEP STABLE.

491. TINTORETTO, IL. *Venitian School.*

LOT AND HIS DAUGHTERS.

1512—1594.

Lot is reclining on the ground, his right arm encircling the waist of one daughter, who is seated by his side, and his left hand is outstretched to receive a cup of wine from the other and fairer daughter, who is in the act of pouring out this refreshment for her father. In the distance is seen the burning city of Zoar.

492. GEORGI, OTTO. *Dresden.*

VIEW IN EGYPT.

On a gentle eminence are the magnificent pillared remains of a temple, and feathery palm trees raising their proud heads to a glorious Egyptian sky. Directly underneath, a barge is moored close to the shore. Not a breath seems to be stirring, and there is only the faintest ripple on the surface of the water.

493. LASSIG.

LANDSCAPE NEAR SALZBURG.

494. FALCIATORE, PHILIPPO.

ATTACKED BY HIGHWAYMEN.

495. CANALETTO. *(after)*

VIEW IN VENICE.

496. MERLE, HUGUES. (after)

THE MENDICANT.

A most excellent copy by Barnoin, of Hugues Merle's beautiful and touching picture, which adorns the walls of the Luxembourg. The expression of attitude and features is one of exquisite pathos. A feeling of infinite pity unconsciously steals over one as he gazes, and even the coldest nature can scarcely look unmoved upon the friendless "Mendicant."

497. MUTTENTHALER, A. Munich.

498. REMBRANDT VAN RHYN. (after)

THE ASTROLOGER.

499. REMBRANDT VAN RHYN. (after)

PORTRAIT.

Small oval portrait of a man in a plumed hat.

500. OSTADE, ADRIAN VAN. Dutch School.

INN SCENE.

1610—1685.

501. REMBRANDT VAN RHYN. (after)

PORTRAIT.

A peasant, rather past middle age, in red cap and vest.

502. MURILLO, BARTOLOME ESTEBAN. (after)

BOYS EATING GRAPES AND WATERMELONS.

503. DE VRIES, JOHN RENIER. Dutch School.

LANDSCAPE AND CHURCH RUINS.

Marked 1643.

This landscape painter is generally supposed to have been a pupil of Jacob Ruysdael, whose style he followed very closely. He flourished in the latter part of the seventeenth century.

504. HONDEKOETER, MELCHIOR. Dutch School.

1636—1695.

STILL LIFE.

505. MIREVELT, M. JANSEN. Dutch School.

PORTRAIT.

Marked 1615. Half length figure of a Dutch nobleman.

This eminent painter was born at Delft, in 1568. His father—a goldsmith—perceiving his son's early love for art, placed him with Jerome Wierix, intending him to follow that master's profession of engraver. Some of his juvenile performances, however, happening to attract the notice of Anthony de Montfort, called Blocklandt, he persuaded young Mirevelt to turn his attention to painting, and offered to receive him into his school. For several years he devoted himself to the study of historical painting under that master, and his first productions on leaving Blocklandt were altar pieces for some churches at Delft; but having executed the portraits of some of the Nassau princes, these pictures met with such admiration, that he decided to confine himself exclusively to that branch of his art, in which he speedily rose to the greatest celebrity and distinction. He was invited by Charles I to England in 1625, but kept away for fear of the plague, which was then raging in London. He died in 1641.

506. MIREVELT, M. JANSEN. Dutch School.

1568—1641.

PORTRAIT OF LADY OF RANK.

507. UNKNOWN.

THE SPORTSMAN'S RETURN.

508. BENDEMANN.

STILL LIFE.

A bunch of flowers in a glass stand upon a bracket, close to a bird's nest containing three eggs. A little feather and an ear of wheat lie carelessly near; and some papers, a penknife, and a quill pen, are thrust negligently into a letter rack behind the bracket.

509. KEITH, WM. San Francisco.

MOUNT TAMALPAIS, CALIFORNIA.

510. FRIEDRICH, A. *Dresden.*

SAXON FARM YARD.

An admirable and exceedingly life-like composition.

511. MULLER, MORITZ. *Munich.*

AT HOME.

Interior of a Tyrolese cabin. The huntsman and his young wife are seated at a small table, the latter playing upon the zithern for her husband's amusement.

512. MULLER, MORITZ. *Munich.*

RETURNING HOME.

Pendant to the foregoing. The wife is seated, making a wreath of flowers, while she watches the cooking of something upon the hearth. The entrance of the dog, announcing his master's return, has caused her to turn with an expectant air towards the open door, through which we see the huntsman approaching his cottage.

513. VAN HAMME, A. *Brussels.*

THE FAIR MUSICIAN.

A gentleman, whose blue ribbon and order proclaim him to be a noble, is seated on a couch, listening to the sweet sounds evoked from a guitar by the fair lady standing before him. Her rich attire—black, over a white satin petticoat, bordered with gold brocade—announces her also to be of high rank. She is probably a court beauty, and the gentleman's wife. The rich aumoniere, which depends from her side, is fastened round her waist by a string of pearls, and the same jewels adorn her lovely neck and ears. Her face is shown in profile, and pearls are twined among her sunny golden hair, which is drawn back in severe simplicity, and arranged in a knot at the back of her head.

514. KERKHOVE, VAN DER. *Flemish School.*

ARTIST'S SURPRISE PARTY.

Joseph Van der Kerkhove, born at Bruges, in 1669, studied at Antwerp under Erasmus Quellinus, the younger. On leaving that master's studio, he set out for Italy; but on his way through France, he met with so much encouragement in Paris, that, abandoning his original project, he decided to remain in the latter city. After severaly ears residence there, he returned to Bruges, where he received more commissions than he could execute. His principal work is a series of fifteen pictures of the Life of our Savior, painted for the Church of the Dominicans at Bruges. He died in his native city in 1714. The picture before us was painted during the artist's residence in Paris.

515. UNKNOWN.

THE BAGPIPE PLAYER.

516. HEINZ, J. (after)

LOT AND HIS DAUGHTERS.

Original in the Dresden Gallery.

517. UNKNOWN.

MOTHER AND CHILDREN CAUGHT IN A STORM.

518. UNKNOWN.

PEASANTS ADMIRING A FOUNTAIN.

519. GENNARI, CESARE. Bolognese School.

MAGDALENE.

The favorite saint is represented under the shadow of an overhanging rock, her right elbow leaning on a sort of stone table, on which a skull lies upon an open book. Her wealth of golden hair falls in wavy masses far below her waist. An admirably arranged drapery of rich scarlet, is thrown carelessly over her right shoulder, leaving the left side of her body uncovered. Her hands are clasped, and she is gazing with uplifted, tearful eyes to Heaven.

"Blessed, yet sinful one, and broken hearted!
The crowd are pointing at the thing forlorn,
In wonder and in scorn!
Thou weepest days of innocence departed;
Thou weepest, and thy tears have power to move
The Lord to pity and love.

"The greatest of thy follies is forgiven,
Even for the least of all the tears that shine
On that pale cheek of thine.
Thou didst kneel down to Him who came from Heaven,
Evil and ignorant, and thou shalt rise
Holy, and pure, and wise."

Cesare Gennari, the nephew and scholar of Guercino, was born at Cento, in 1641, and died in 1688.

520. CARAVAGGIO, IL. Lombardese School,

1569—1609.

CHRIST BEFORE PONTIUS PILATE.

521. VAN OER, THEOBALD. *Dresden.*

DISPLAY OF THE MADONNA DE SAN SISTO AT THE SAXON COURT.

522. ACHENBACH, ANDREAS. *Dusseldorf.*

NORWEGIAN COAST BY MOONLIGHT.

This exquisite little picture presents a fine specimen of wave painting. The moon, shining through a rift in the dark sky, illumines the northern landscape, and the red gleam from the lighthouse on the cliff is reflected upon the rocks below.

Andreas Achenbach was born at Hesse Cassel, in 1815. In 1827 he became a pupil of Sehirmer, the Professor of Landscape at the Dusseldorf Academy, and acquired in a few years a high rank as an architectural landscape painter. "A coasting voyage which he made with his father in 1832 and 1833, by way of Rotterdam, Scheveningen and Amsterdam, to Hamburg, and thence to Riga, opened new fields for the exercise of his pencil in the grand wildness and magnificent surging of the Northern Sea, his acquaintance with which he two years afterwards matured and extended by an expedition to Denmark, Norway and Sweden." He subsequently traveled in the Tyrol, and in 1843 went to Italy, where he remained two years. "His pictures are characterized by the charm of never ending variety, grand mountain passes, and lovely home idylls, the solitary fiord, forest lands, waterfalls, and marine views with shipping, all seen under diverse aspects of season—some by day, others by moonlight. To sum up, the tendency of Achenbach's genius is realistic in the highest and best sense of the word." Foremost among his scholars are his brother Oswald and A. Flamm. Andreas Achenbach obtained the great gold medals of Belgium and Prussia, and the small one of France. He is also Knight of the Belgian Order of Leopold, and a member of the Academies of Berlin, Amsterdam and Antwerp.

523. GEBLER, E.

GIRL FEEDING SHEEP.

524. KERGEL, L. *Dresden.*

WINTER LANDSCAPE.

525. COLLAERT, ADRIAN. *Flemish School.*

DAVID PLAYING THE HARP BEFORE SAUL.

This artist, noted especially as an engraver and designer, flourished in Flanders about the middle of the sixteenth century.

526. HEINE, F.

SHEPHERD WITH SHEEP.

This picture illustrates a peaceful shepherd's life. The old man, leading his dog and walking in the midst of his herd, seems to say with Corin: "Sir, I am a true laborer; I earn that I eat, get that I wear, owe no man hate, envy no man's happiness, glad of other men's good, content with my harm; and the greatest of my pride is to see my ewes graze and my lambs suck."—[Third Act of "*As You Like It.*"

527. REMBRANDT VAN RHYN. (after)

PORTRAIT.

528. TENIERS, DAVID, The Elder.

Flemish School.

1582—1649.

THE SURGICAL OPERATION.

529. SCHALKEN, GODFREY. (after)

DUTCH GIRL WITH LIGHT.

530. CRANACK, LUCAS. *German School.*

1472—1553.

ST. JEROME.

531. UNKNOWN. *Flemish School.*

THE MANDOLINE PLAYER.

A woman, past youth, in rather bizarre costume, is seated playing the mandoline. A table before her is covered with a heterogeneous assortment of articles, note books, shells, vases, a globe, a jewel casket, various pieces of jewelry, strings of beads, medals and gold coins. On her left side the figure of a boy is visible.

532. OS, PIETRO GERARD VAN. Dutch School.

COW AND SHEEP.

Born at The Hague in 1776, this artist received his earliest instruction from his father, Jan Van Os, a painter of fruit, flowers and marine pieces.

Later, he made the works of Paul Potter and Karel Dujardin his models, and his pictures painted in the style of these masters enrich the choicest collections in Holland. He died at The Hague in 1839. This picture is dated 1820.

533. POTTER, PAUL. *Dutch School.*

1625—1654.

CATTLE AND SHEEP.

534. ZIMMERMAN, R. S. (after)

THE REBUFF.

The mustachioed gallant is thoroughly discomfited by the rebuff, which was as severe as unexpected. He has been taught for the first time the astonishing lesson that a uniform is not at all times irresistible to the fair sex. The jauntily attired damsel who is returning from market, carrying her well laden basket on her arm, and a pair of fowls in her hand, is the picture of self satisfaction, as she steps proudly on; and we may rest assured that she is perfectly well able to hold her own in any encounter of gallantry.

535. PONTE, GIACOMO DA. (BASSANO.)

DANCE OF CUPIDS.

Giacomo da Ponte, usually called Il Bassano, was born at Bassano, in 1510. He first studied under his father, Francesco, who was the founder of a school bearing his name; and later, in Venice, under Bonifagio Veneziani. He is supposed by some to have been a pupil of Titian, but this is doubtful, although at one time he was a close follower of that master's style. After acquiring considerable celebrity in Venice, his father's death compelled him to return to Bassano, where he spent the remainder of his life. He painted historical subjects as well as landscapes and portraits, and executed a marvelous number of pictures. Among his greatest works may be mentioned the Entombing of Christ, in the Seminario of Padua; the Nativity, now in the Louvre; and his Sacrifice of Noah, in the Santa Maria Maggiore at Venice, which latter was so much admired by Titian that he desired to have a copy of it for his own studio. Although the works of Bassano are not exempt from defects, and although they have been severely criticized, it is certain that they met with the highest praise from Titian, Paul Veronese (who intrusted to him the instruction of his son), Tintoretto, and Annibale Caracci, who is said to have been so deceived by a book which Bassano had painted upon a table, that he reached out his hand to take it up.

Bassano had many pupils, and educated four of his sons to his profession. He died in 1592.

536. BESCHEY, B. *Flemish School.*

GIRLS PICKING FLOWERS FRIGHTENED BY A SNAKE.

Balthasar Beschey was born at Antwerp, in 1708, and was the pupil of a comparatively unknown artist, named Peter Strick. In 1755 he became one of the six Directors of the Academy of his native city. He died in 1776.

537. RENI, GUIDO. *Bolognese School.*

1575—1642.

ENTOMBMENT OF CHRIST.

538. MULLER. *(after)*

LITTLE GIRL READING.

539. TOORNVLIET, J. *Flemish School.*

TRIAL OF MUTIUS SCAEVOLA.

Represents the noble young Roman holding his right hand into the flames, and allowing it slowly to consume, in order to give a proof of his firmness to King Porsenna.

Jacob Toornvliet, born at Leyden, in 1641, had already acquired some reputation as a portrait painter, when in 1670 he accompanied his friend, Nicholas Rosendael, in a journey to Italy. At Rome, he was so struck with the works of Raffaelle, that he was seized with the ambition of becoming a painter of history. He worked with the greatest enthusiasm and assiduity, and visited Venice for the purpose of studying the works of Titian, Tintoretto, and Paul Veronese. After an absence of six years, he returned to Holland, with the most sanguine expectations; but his hopes were doomed to disappointment, for, although he "designed correctly and colored sweetly," his talents were neither admired nor employed by his countrymen. He died in 1719.

540. CRANACK, S. *German School.*

1472—1553.

ST. SEBASTIAN.

541. HEMSKERK, EGBERT, The Younger. *Dutch School.*

PORTRAIT.

This artist was born at Harlem, in 1645, and is said to have been a scholar of Peter Grebber. He painted scenes of drunken revelry with considerable

humor, and sometimes represented incantations, spectres, and similar subjects, with ready invention and ingenuity. He was well patronized in England, and died in London, in 1704.

542. BEERESTRATEN, A. VAN. Dutch School.

A CASTLE IN HOLLAND.

The works of Beerestraten are very scarce. Some of his best, representing views of Dutch and Italian seaports, are in the Museum at Antwerp and the Gallery at Dresden.

543. OSTADE, ISAAC VAN Dutch School.

1617—1654.

TAVERN SCENE.

544. VERNET, CLAUDE JOSEPH. French School.

CAIN AND ABEL.

Moonlight view. Dated 1750.

This celebrated marine and landscape painter is said to have evinced already at the tender age of five, a decided talent for drawing. He received his earliest instruction from his father, and when eighteen went to Rome, where he studied successively under Adrian Manglard and Bernardino Fergioni. Years elapsed before this gifted artist found his art remunerative; and for a time he lived in such poverty that he was glad to sell his pictures at any price. One which he executed for a suit of clothes, fetched at an art sale the sum of 5,000 francs. During the twenty years which Vernet spent in Italy (a portion of the time in Greece), he painted a great variety of landscapes and seaports, besides executing numerous sketches of the most interesting spots on classic ground. At last his fame reached France, and in 1752 he was invited to Paris by Louis XV. The ship in which he took passage from Leghorn to Marseilles, encountered a fearful storm, which struck terror to the hearts of the passengers; but the artist, inspired by the grandeur of the raging element, requested to be bound to the mast, in which position he remained absorbed in admiration of the scene, which he endeavored to transfer to paper. A picture of this scene, from the brush of his grandson Horace, was exhibited at the Louvre in 1816.

In 1743 Vernet was chosen a member of the Academy of St. Luke. In 1753 he became a member, and thirteen years later one of the Council, of the French Academy. He was occupied nearly twelve years in painting a series of fifteen views of the principal seaports of France, which are now in the Louvre; and during the last twenty-five years of his life he executed upwards of two hundred fine pictures, most of them from sketches made in Italy. "His moonlight effects are admirable, and likewise his representations of water, particularly when agitated and boisterous."

Claude Joseph Vernet was born at Avignon, in 1714, and died in 1789.

545. MANSEAU, A. *Munich.*

THE ACCOMMODATING SISTER.

Represents a young girl in white, seated in the shadow of a tree. Her face is seen in full, and she looks rather wistfully out of her brown eyes, while down the path of the sun-flecked glade, her sister and her soldier lover walk together in affectionate proximity.

546. NETSCHER, GASPAR. *Dutch School.*

LADY IN WHITE SATIN.

This painter, the son of a sculptor and engineer in the Polish service, was born at Heidelberg, in 1639. When Gaspar was but two years old, his father died, and the widow was obliged to make her way to Holland, with her three children, the two elder of whom perished of hunger on the road. She arrived at Arnheim in the greatest destitution and misery; but here she fell among friends—Tullekins, an opulent physician, adopting and educating her son as his own. He was prepared for the medical profession, but as he manifested a decided talent for painting, his adopted father judged best to let him follow the bent of his genius, and placed him finally under the guidance of Gerard Terburg, where he made such extraordinary progress that, in a few years, the pupil's pictures were almost as highly esteemed as those of his instructor. On leaving Terburg's studio, the young artist embarked from Amsterdam to Bordeaux, en route for Italy; but love and marriage caused him to change his plans, and he returned with his wife from France to Holland, and settled permanently at The Hague. He painted principally small portraits and conversation pieces, "which are treated with a delicacy of pencilling and a lustre of color, that remind us of the exquisite productions of Francis Mieris and Terburg. His touch is spirited, yet mellow; and, like his instructor, he particularly excelled in painting white satin, silk and ermine, which are represented with a fidelity approaching to illusion." Netscher died at The Hague, in 1684.

547. WITTE, PETER DE. *Flemish School.*

GRECIAN GODS.

Pieter de Wit, or Witte, called Pietro Candido, a painter, sculptor and architect, was born at Bruges, in 1548. After studying in his native city he went to Italy, where he formed an intimacy with Giorgio Vasari, whom he assisted in his works at the Vatican. From Italy he repaired, at the invitation of Maximilian I, Elector of Bavaria, to Munich, where he spent the remainder of his life. Under the arcade of the Long Gallery of the Hofgarten, in that city, he painted a series of frescos, representing the deeds of Otto von Wittelsbach, and the Departure of the Emperor Ludwig from Rome, in 1327. Although these paintings are now defaced, the designs are preserved in the tapestries worked from them, and in the prints engraved from the tapestries by Amling. The exact date of De Witte's death is not known, but it probably occurred about 1620.

548. BEGA, CORNELIUS. *Dutch School.*

THE DOCTOR.

Cornelius Bega, the son of a sculptor, was born at Harlem, in 1620. He was a pupil of Adrian Van Ostade, and like him, painted interiors of Dutch cottages and scenes from peasant life, which he treated with much humor. His pictures rank deservedly high, and are found in the choicest collections. Bega died of the plague, in 1664. He caught the infection from a young person to whom he was engaged to be married, and to whom he was fondly attached. Abandoned by everyone, from the fear of contagion, the artist alone could not be induced to leave her, but bestowed upon her, until the last, the most devoted care and affection. This circumstance goes far to show that, whatever truth there may be in the numerous stories of his profligacy, he was by no means devoid of feelings of pure affection.

549. FONTANA, LAVINIA. *Bolognese School.*

MADONNA AND CHILD.

A beautiful picture by this eminent artist, the daughter and pupil of Prospero Fontana. She was born at Bologna, in 1552. Lauzi says that she possessed wonderful sweetness of pencilling, particularly after she had studied the works of the Caracci, and that some of her portraits might have passed for those of Guido. She died at Rome in 1614.

550. NIEULANT, ADRIAN VAN. *Flemish School.*

ORPHEUS BEFORE PLUTO.

This artist, a native of Antwerp, flourished in the latter part of the sixteenth century. He painted principally landscapes, into which he introduced small figures with considerable skill. He died probably about 1601.

551. RUYSDAEL, JACOB. *Dutch School.*

WATERFALL.

This artist, justly considered one of the most eminent landscape painters of the Dutch School, was born at Harlem, about 1636, and is said to have received his earliest instruction from Nicholas Berghem. At an early age he showed an extraordinary talent for painting, and when twelve years old he produced pictures which astonished the artists of the day. "His pictures generally represent the most interesting views in the vicinity of Harlem, where he resided most of his life, or occasionally the rocky borders of the Rhine, with cascades and waterfalls, which he treated in a style so admirably picturesque, that in these last subjects he may be said to be unrivalled. * * * * It is evident, in his pictures, that he designed everything from Nature, and he is uncommonly happy in his selections. His grounds are agreeably broken, his trees are of the most pleasing form, and delicately handled, his skies are clear, with light floating clouds, and there is an

agreeable freshness in his verdure." Ruysdael's pictures are very numerous, and are most highly esteemed. Smith's Catalogue *raisonne* contains a descriptive account of 448, and doubtless there are many others, which did not come under his notice.

He died at Harlem, in 1681.

552. DAHL, S. *Florence.*

THE VICTIM.

Represents a bleeding stag, and a setter by his side, apparently watching the death-struggle.

553. SCHUZ, F. *Dresden.*

CANDIDATES FOR CONFIRMATION GOING TO CHURCH.

It is Spring-time. The old cherry tree near the wall is in full blossom, and the birds are warbling forth their sweetest anthems, as a procession of youths and maidens wend their way to the church, where they are about to renew their baptismal vow. The villagers in their quaint costumes, and all who are spectators of the interesting scene, appear to be invoking a silent blessing upon the heads of the youthful throng.

554. SEYDEL, ED. *Dresden.*

FOREST CHILDREN AT CHURCH.

555. JACOBS. *(after)*

ROMAN MATRON.

The picturesque costume of the Italian peasantry, is admirably suited to the dark pensive beauty of the "Roman Matron."

556. BUONAROTTI, MICHEL ANGELO. *(after)*

BATTLE BETWEEN JUPITER AND THE GIANTS.

557. SCHMIDT, GUSTAVE.

HORSES IN A SNOW STORM.

558. BERGHEM, NICHOLAS. *Dutch School.*

LANDSCAPE WITH CATTLE.

1624—1683.

A landscape, enlivened with a charming group of cattle and sheep. The animals, led by the herd, are crossing a streamlet just below the cascade.

559. VON GEBHARDT, E. *Dusseldorf.*

LAZARUS AND THE RICH MAN.

Represents Lazarus in a brown garment, seated upon the ground, reading from an illuminated volume which he holds in both hands, while a dog is licking his feet. Through an iron fence of rather modern workmanship, we see the ornamental grounds where Dives and his friends are holding their fete, placidly ignoring the misery so near their gates.

560. POTTER, PAUL. *Dutch School.*

CATTLE PIECE.

1625—1654.

561. SHAW, S. W. *San Francisco.*

PORTRAIT OF MARK HOPKINS.

562. SHAW, S. W. *San Francisco.*

PORTRAIT OF S. S. MONTAGUE.

563.

PORTRAIT OF CHARLES CROCKER.

564. SHAW, S. W. *San Francisco.*

PORTRAIT OF JUDGE E. B. CROCKER.

565. SHAW, S. W. *San Francisco.*

PORTRAIT OF C. P. HUNTINGTON.

566. SHAW, S. W. *San Francisco.*

PORTRAIT OF LELAND STANFORD.

567. KRONBERGER, C. *Munich.*

OLD SOLDIER WITH SHOW.

Humble interior. The peasant is gazing with curiosity at the show, which is exhibited upon the table, and his wife is holding up a flaxen-haired baby for a peep, while a boy and a little bare-footed, golden-haired girl are eagerly listening to the veteran's explanation. In the background to the right, a young girl stooping over the stoves is busying herself with culinary matters.

568. COL, DAVID. *(after)*

TESTING THE WINE.

569. VAN DER DOES, J. *Dutch School.*

SHEEP AND GOATS.

Jacob Van Der Does, born at Amsterdam in 1623, was for some time a scholar of Nicholas Moyaert. On proceeding to Italy, he was, however, strongly influenced by the pictures of Peter van Laer (called Bamboccio), and attaching himself to the style of that master, he painted similar subjects with great success. He executed landscapes, chiefly of Italian character, enlivened with sheep and goats, "which are touched with a precision and beauty of pencil, that has hardly been surpassed." Van der Does is said to have been of a gloomy, morose and fretful temperament, and his works seem to partake of the gloominess of his character. He died at The Hague in 1673.

570. ROEGGE, W. *Munich.*

RETURN FROM THE WAR.

Joy indeed is in the humble dwelling, to which the loved one has returned in health and safety, from the dangers of the cruel war. Gratitude beams from all countenances, the mother's, who is hastening to her son's embrace, and the fair young girl's, be she sister or sweetheart, who stands with clasped hands beside the two. The old father is rising from his book at the table, to greet his soldier son, and a sweet-faced little girl is turning towards him a glad, half-wondering face. Even the dog shares in the general rejoicing, and through the open, vine-wreathed door, some neighbors are quietly participating in the happy scene.

571. VAN OER, THEOBALD F. *Dresden.*

MARIA THERESA AT HER HUSBAND'S TOMB.

Attired in black, a long veil depending from her widow's cap, her fine, strong face seen in profile, the great Empress kneels at a prie-dieu before her husband's tomb in the vault of the Capucines, where for thirteen years she daily repaired to pray, until death finally granted her a resting place by the side of her beloved Francis. To the right, lamp in hand, a sandalled monk in the brown habit of his order, stands in a reverential attitude, waiting until the illustrious mother of Joseph II shall have finished her devotions.

572. UNKNOWN.

ROYAL PLEASURE PARTY.

573. NEEFS, PETER, The Elder.

Flemish School.

CHURCH INTERIOR.

This artist, a pupil of Henry Steenwyck, painted like his master most exquisite interiors of churches and temples. "Such was his knowledge of perspective, that he was accustomed to paint, in the small space of a cabinet picture, the largest and most magnificent gothic edifices, in so masterly a manner as to delude the spectator into the belief of the reality of the immense space the building represents." He was born in 1570 and died in 1651.

574. SEYDEL, ED. *Dresden.*

GERMAN COUNTRY INN.

An exceedingly faithful representation of German country life. Groups of children and grown people are enjoying themselves out of doors, the youngsters playing, while their elders are regaling themselves with coffee, at tables under the trees.

575. BRANDNER, P. *Dresden.*

ZWINGLIUS VISITING ULRICH VON HUTTEN.

Interior of a sleeping apartment. Von Hutten, who is seated, has only recently left his couch, and Zwinglius, in a cap and black fur-trimmed robe, stands by his side holding the hand of the younger man. A woman servant is kindling a fire in the large stove.

576. *FRIEDRICH, A.* *Dresden.*

SAXON FARM YARD.

577. *MULLER, MORITZ.* *Munich.*

MARKET SCENE BY LANTERNS AND MOONLIGHT.

578. *RUYSDAEL, JACOB.* *Dutch School.*

1636—1681.

FOREST CABIN.

579. *TENIERS, ABRAHAM.* *Flemish School.*

VILLAGE ALE-HOUSE.

This painting, representing the outside of a Flemish ale house, with groups of peasantry regaling, is from the brush of Abraham Teniers, a brother of David Teniers, The Younger. He was born at Antwerp, about 1618, and received his art education both from his father and brother. He painted chiefly Flemish village scenes, in a style similar, although inferior, to that of the younger David. He died in 1691.

580. *LIOTARD.* *(after)*

THE CHOCOLATE GIRL.

Probably few paintings in existence are better known to the public than the favorite crayon before us, for "*la chocolatiere de Vienne*" is seen on almost every article that is capable of artistic decoration. The original picture, in the Dresden Gallery, was painted by a Swiss artist, Jean Etienne Liotard, sometimes called "The Turk." He was born at Geneva, in 1702, and in his earliest youth studied, without instruction, the works of Petitot. At the age of thirteen he went to Paris, and became a pupil of Masse. At Naples, whither he accompanied the Marquis de Puysieux, he painted portraits in crayon, and miniatures on ivory, and during his stay at Rome he painted portraits of the Pope and the Stuart family. In 1742 he proceeded to Vienna, where he was received with high favor at Court, being commissioned to paint the portraits of the Imperial Family. He returned to his native country in 1776, and died shortly afterwards.

581. TENIERS, DAVID, The Elder.

Flemish School.

TAVERN SCENE.

Interior of a Flemish tavern. Various viands are spread upon a rude table, round which is seated a noisy, brawling company of men and women. To the left, a woman is nursing an infant.

David Teniers, The Elder, was born at Antwerp, in 1582, and was educated in the school of Rubens, who esteemed him highly for his promising talents. He devoted himself for some time to historical painting, and visited Italy for the purpose of studying the works of the most celebrated Italian masters; but finding that his genius led him rather to landscape, he placed himself at Rome, under the tuition of Adam Elsheimer, with whom he remained six years. On returning to Flanders, he adopted however a style of his own, which he practised with the utmost success. He painted cabinet pictures of merry-makings, rural sports, fairs, festivals, etc., which he treated with much humor and ingenuity. "His works would have been considered among the happiest efforts of the art in that particular branch had they not been so much surpassed by the inimitable productions of his son." He died in 1649.

582. HERZOG, H.

WATERFALL.

This little picture, doubtless painted from Nature, represents a rushing forest cascade, throwing its snowy spray up on either side of the rocky banks. To the right are some old buildings. Two peasants, a man and a woman are conversing near a stile, and overhead is a sombre, Norwegian sky.

MINIATURES.

The following collection of exquisite Miniatures is well worth close examination.

583. MARR.

IN A STORM.

584. OTT.

LANDSCAPE.

585. HEINEFETTER.

BATTLE BETWEEN FRENCH CUIRASSIERS AND CHEVAU-LEGERS.

586. BRAUER.

CHURCH INTERIOR WITH TOMB.

587. EVERS.

WINTER LANDSCAPE.

588. DORNER.

DEER PARK.

589. *ALTMAN.*

THE PEASANT'S HOME.

590. *KAISER.*

HINTER LAKE.

591. *WENDLING, L.*

THE PET BIRD.

592. *DURK.*

THE GUARDIAN ANGEL.

593. *LEIZEN.*

THE TOILET.

594. *LUGER.*

LANDSCAPE.

595. *VERMEERSCH.*

CASTLE OF NORDHAUSEN.

596. *FOLZ, PH.*

NEAPOLITAN FISHERWOMAN ON THE BEACH.

597. *BAYER.*

THE ABBOT AT STUDY.

598. *HESS, C.*

COURTSHIP IN THE HAY LOFT.

599. *MENDE.*

THE SIESTA.

600. *SCHEUTZER.*

SARGANS CASTLE (Grisons, Switzerland).

601. *PETZL, JOS.*

ORIENTAL GUARD.

602. *GILLE.*

WOMEN BATHING.

603. *ADAM, ALB.*

HORSES IN PASTURE.

604. *HAUSHOFER.*

ITALIAN LANDSCAPE.

605. *HEINEL, P.*

AT THE CHAMBER WINDOW.

606. *KAISER.*

LANDSCAPE.

607. *METZINGER.*

VIEW OF KOCHELSEN.

608. *DILLIS, CUN.*

SWISS LANDSCAPE.

609. HEINEFETTER.

DRESSING THE WOUNDED.

610. WERNER.

CHAPEL IN SWITZERLAND.

611. LEBSCHEE, C.

LANDSCAPE ON THE AMPER.

612. CROLA.

WOODLAND SCENE.

613. BURKL.

THE BULL.

614. HESS, CARL.

SWISS DAIRY.

615. QUAGLIO, SOR.

CASTLE OF HOHENSCHWANGAU.

616. KATTENMOSER.

MOTHER AND CHILD.

617. EIBNER.

STRAUBING.

618. NACHTMAN.

FLOWERS AND FRUIT.

619. TANCK.

MARINE VIEW.

620. BURKL.

HORSE GRAZING.

621. LEIZEN.

FAUST AND GRETCHEN.

He loves me!

622. LOTZE.

COW AND CALF.

623. KATTENNOSER.

TYROLESE TAVERN SCENE.

624. GEIST.

VIEW NEAR NAPLES.

625. STEINGRUBEL.

LANDSCAPE.

626. VOLMER.

MARINE.

627. MULLER, MORITZ. *Munich.*

COURTING.

Candle-light effect.

628. HABENSCHADEN.

CATTLE RETURNING HOME.

629. ROTTMANN, CARL.

GREEK PEASANT WOMAN AT THE WELL.

630. KIRCHNER.

CHURCH OF ST. ELIZABETH, NEAR MARBURG.

631. SCHOENFELD.

TOWN HALL OF MITTELSTADT, IN THURINGIA.

632. DYCK.

CHILDREN AT FOUNTAIN.

633. HESS, CARL.

TYROLESE MOTHER AND CHILD.

634. KLOTZ, AUGUST.

MOTHER AND CHILD.

635. LOTZE.

CATTLE PIECE.

636. MILLNER.

ALPINE LANDSCAPE.

637. BURKL.

WINTER SCENE.

638. SCHNITZLER.

STILL LIFE.

639. STANGE.

LANDSCAPE.

640. KIRNER.

THE YOUNG MUSICIAN.

641. DILLIS, GEORG VON.

LANDSCAPE WITH CASTLE

642. SAGSTAEDTER.

THE FIRST SMOKE.

643. MATTENHEIMER.

FLOWER PIECE

644. FOHR.

HEIDELBERG CASTLE.

645. SCHILCHER, VON.

HUNTING SCENE.

646. GILLE.

THE EVENING PRAYER

647. BRUNNER.

ALPINE SCENERY, WITH SWISS CHALET.

648. QUAGLIO, SUN.

THE TOWER WITH FIVE CORNERS, IN NUREMBERG.

649. *SCHOENFELD.*

TUBINGEN GATE.

650. *HABENSCHADEN.*

CATTLE.

651. *BAYER, VON.*

MONK REPLENISHING THE VEILLEUSE.

652. *FISCHBACH.*

LAKE OF GMUND.

653. *WELLER.*

TYROLESE PEASANT WOMAN.

654. *HEILMAR.*

LOISANT VALLEY AND MOUNT ZUGSPITY.

655. *SCHELTER, A.*

CHARGE OF BAVARIAN DRAGOONS.

656. *PETZL, JOS.*

THE REPROOF.

657. *LEIZEN.*

LOVE DREAMING.

658. *MORGENSTERN, CHR.*

VIEW NEAR STARNBERG.

659. *ZIMMERMANN, ALB.*

NYMPH AT THE BATH.

660. *NEELMAYR.*

SWISS LANDSCAPE.

661. *QUAGLIO, DOM.*

CHURCH NEAR WEILBURG.

662. *GLINK.*

THE GUARDIAN ANGEL.

663. *GRAEFLE.*

THE SISTERS.

664. *WYTENBACH.*

ONE OF THE OLD MASTERS.

665. *WARNBERGER.*

HARLACHING CASTLE.

666. *WAGENBAUER.*

CATTLE AND SHEEP.

667. *JODL, F.*

REIFFENBERG CASTLE.

668. *MULLER, MORITZ.*

TYROLESE INN SCENE.

669. *HEIM.*

VIEW OF MUNICH.

670. *ZIMMERMANN, CL.*

ST. CECILIA.

671. *BAYER, VON.*

ST. PETER'S CEMETERY, NEAR SALZBURG.

672. *HEINLEIN.*

LANDSCAPE, WITH LAKE.

673. *FRIDL.*

CASTLE OF HOHENSHWANGAU.

674. *KLENZE, VON.*

CONVENT RUINS IN ITALY.

675. *CROLA.*

OLD ALBECK CASTLE.

676. *RUBEN.*

STREET SCENE—ITALIAN BAGPIPERS.

677. *BACH.*

THE DILIGENCE.

678. *MARTIN.*

HINTER LAKE.

679. *ZECH.*

CASTLE SCHWANECK.

680. *OTT.*

THE LIGHTHOUSE.

681. *WAGNER and DEINES.*

LANDSCAPE WITH CATTLE.

682. *ADAM, HEINRICH.*

ISARTHOR.

683. *GWIL.*

CONVENT HALL, WITH MONK.

684. *ZWENGAUER.*

EVENING LANDSCAPE.

685. *MENDE.*

THE ARTIST'S STUDIO.

686. *SCHLEICH.*

LANDSCAPE.

687. *GLINK.*

MAGDALENE. (?)

688. *EZDORFF, CHR.*

LANDSCAPE, WITH WATERFALL.

689. *KAISER.*

SWISS SCENE.

690. *MELCHIOR, W.*

THE POSTILION.

691. *MARR.*

TO PASTURE.

692. *GEIST.*

THE DEAD PET.

693. *KIRNER.*

ROMAN MATRON WITH CHILD.

694. *AERTTINGER.*

SURREPTITIOUS LESSONS IN COURTSHIP.

695. *HEINZMAN.*

HILGARTSBERG CASTLE, SWITZERLAND.

696. *MONTEN.*

CHEVAU-LEGERS ATTACKING A BATTERY.

697. *QUAGLIO, SOR.*

TYROLESE APPLE ORCHARD.

698. *WELLER.*

HELPING MOTHER.

699. BRANDES.

ALPINE LANDSCAPE.

700. LEFEUBURE.

THE HUZZARS.

701. BAYER, VON.

MONK IN HIS CELL.

"Their's must have been a life of dreams,
Exalted and sustained
By that enthusiastic faith
Which such a victory gained.
Yet hold I not such sacrifice
Is for the Christian's creed.
I question of its happiness—
I question of its need."